
CATALOGUE

OF THE

ARABIC AND PERSIAN MANUSCRIPTS

IN THE

KHUDA BAKHSH ORIENTAL PUBLIC LIBRARY

VOLUME III

PERSIAN POETRY

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Preface to the Second Impression

So far, 30 volumes and a few Supplementary volumes of the descriptive Catalogue of Arabic and Persian manuscripts of this Library have been brought out, covering about half of the manuscript wealth of the institution. The rest of the uncovered manuscripts are being taken up in the new volumes of the Cata ogue which are under print.

As most of the old volumes are out of print now, the demand from various corners necessitated their reprinting. The volumes dealing with Persian poetry and Indian History were given first preference, more so as they form a natural sequence to the already reprinted volume I which appeared in its 2nd impression in 1962 and which deals with the Persian poetry.

The first, the second and the third volumes of the Catalogue series dealing with the Persian poetry first appeared in 1908, 1910 and 1912 and the Supplementary volume I, with its major section devoted to the Persian poetry, in 1932. Volume VII dealing with the Indian History was first published in 1921.

Every work, howsoever accomplished, remains defective on one account or the other and every predecessor leaves for his successor something to add and some gap to fill in. To go through the entire book, compare the description with the original Mss., and make necessary amendments was not possible right now. The obvious errors of commissions and omissions have, however, been pointed out wherever necessary and a few pages have been inserted for the purpose towards the end of the volume. To facilitate a straight approach to the title or the author, an alphabetical index has also been added.

ABID RAZA BEDAR

TRANSLITERATION SCHEME

الف is indicated by vowels

ب	= b	ض	= ḍ
پ	= p	ط	= ṭ
ت	= t	ظ	= ẓ
ث	= s̱	ع	= ‘
ج	= j	غ	= ġ
چ	= ch	ف	= f
ح	= ḥ	ق	= q
خ	= kh	ك	= k
د	= d	گ	= g
ذ	= ḏ	ل	= l
ر	= r	م	= m
ز	= z	ن	= n
ژ	= zh	و	= w
س	= s	ه	= h
ش	= sh	ء	= ’
ص	= ṣ	ی	= y

Vowels with short sound

َ (زبر) = ‘a’ as in Raḥmat

ِ (زیر) = ‘i’ as in Nihāl

ُ (پیش) = ‘u’ as in Numā

Vowels with long sound

آ = â as in Sâim

اِی، اِے = î as in Salîm; Bîdil

اُو = û as in Maḥmûd

اَو = au as in Jaur

اَی = ay as in Fayḍ

CATALOGUE

OF THE

ARABIC AND PERSIAN MANUSCRIPTS

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ORIENTAL PUBLIC LIBRARY

AT

BANKIPORE

PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE SUPERVISION OF

E. DENISON ROSS, PH.D, C I E.

Catalogue

OF THE

Arabic and Persian Manuscripts

IN THE

ORIENTAL PUBLIC LIBRARY

AT

BANKIPORE

VOLUME III

PERSIAN POETRY

17TH, 18TH AND 19TH CENTURIES

Prepared by

MAULAVI ABDUL MUQTADIR

Khan Saheb

CALCUTTA

THE BENGAL SECRETARIAT BOOK DEPOT

1912

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PREFACE.

THE present volume completes the description of the works of Persian poetry contained in the Bankipore Library, and deals with poets, both Persian and Indian, who flourished during the Seventeenth, Eighteenth and Nineteenth Centuries of the Christian Era.

Among the more interesting works noticed in this volume attention may be called to the following:—

No. 265, a unique copy of the Shahinshâh Nâmah, containing a poetical account of Sulṭân Muḥammad of Turkey (A.H. 1003–1012).

No. 226, The Dîwân of 'Ijzî.

No. 271, The Dîwân of 'Alî Naqi of Kamrah.

No. 283, The Dîwân of Waṣlî.

No. 331, The Dîwân of Yaḥyâ Kâshî

No. 329, The Dîwân of Zafar Khân Aḥsan.

No. 342, The Dîwân of Ṣâ'ib, written in his own house in Iṣfahân eight years before his death

At the end of this volume will be found reproductions of four pages taken from MSS. described in these volumes containing some important autographs and seals.

This volume, like its predecessors, is due to the scholarly industry of Maulavi 'Abdul Muqtadir.

E. DENISON ROSS

September 1912.

TABLE OF CONTENTS.

SUPPLEMENT.

PERSIAN POETRY.

No. 265.

foll. 116; lines 15 (in four cols.); size 13¾ × 9; 10 × 6.

شهنشاه نامه

SHAHINSHÂH NÂMAH.

A poetical account of Sulṭân Muḥammad III. of Turkey (A.H. 1003–1012 = A.D. 1595–1603), the thirteenth King of the Osmânlî Dynasty.

By Ḥusaynî حسيني.

Beginning:—

سپاس فزونتر ز حدّ و قیاس
مر او را که اشیا کنندش سپاس
ثناسائیش بود کنج نهان
بي معرفت کشت صنعش عیان

This unique work, of which no other copy is known to exist, is evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sulṭân Muḥammad III., was written for him at Constantinople and preserved as a treasure in the Royal Library during his time, as would appear from the writings in the two illuminated stars at the beginning of the copy:—

برسم الخزانه نواب نامدار ملایك سپاه ظل الله شاه جم جاه
خلد الله ملکه و سلطانه الخاقان بن الخاقان بن الخاقان ابو المظفر
شاه سلطان محمد پادشاه طول الله عمره ابدا و این تاریخ مذکور
بدار السلطنة قسطنطنیه اتمام یافت

The illuminated stars are placed between the following two introductory verses written in gold in beautiful bold Nas<u>kh</u> :—

شهنشه نامه سلطان محمد
که بادا عمر و اقبالش مؤبّد
ببزم آل عثمان کیان اصل
ازو روشن چراغ سیزده نسل

From the numerous seals, signatures, and 'Arḍ-dîdahs of some of the distinguished nobles of the Timuride sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of <u>Sh</u>âh Jahân, and was preserved in his Royal Library. The most interesting of all the seals is that of Jahân Ârâ Begam, which is very rare and not found in any other MS. in this Library. Jahân Ârâ, who was born in A.H. 1022 = A.D. 1613 and died in A.H. 1092 = A.D. 1681, was the eldest child of <u>Sh</u>âh Jahân. She was the most accomplished lady of <u>Sh</u>âh Jahân's *harem*, and is the authoress of the well-known Persian work Mu'nis-ul-Arwâḥ مؤنس الارواح, a notice on the celebrated saint <u>Kh</u>wâjah Mu'în-ud-Dîn <u>Ch</u>i<u>sh</u>tî, composed in A.H. 1049 = A.D. 1639.

The name of the author, who calls himself Ḥusaynî حسيني, occurs thus on fol. 6ᵃ.—

حسيني نوائي كش از چار گاه
بنش گوشه اندر رسان مدح شاه

In the prologue the poet, after praising God, the prophet, and the Imâms, highly eulogises the reigning king Sulṭân Muḥammad, whose date of accession, A.H. 1003 = A.D. 1012, he gives thus on fol. 7ᵇ :—

چو ظل جليل است آن بيعديل
بشد سال تاريخ ظلّ جليل

On fol. 10ᵃ the poet sings the praise of the three preceding kings, namely, Sulaymân I., Salîm I. and Murâd III., and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several <u>Sh</u>âh Nâmahs, numbering ten volumes, and particularly names his two works, Hunar Nâmah هنر نامه and Sûr Nâmah سُور نامه.

On fol. 111ᵃ is mentioned the date 23rd Rabî' I., A.H. 1007, under the heading راه نمودن آصف را بپاي بوس. In the epilogue the date of composition is given thus in the following verse—

یك و الف تا رفته بود از سنه
که کردم دُر نظم را خاتمه

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sultân Muḥammad III., who reigned from A.H. 1003–1012, we cannot accept the above year as the date of composition of the work. Moreover, it is very difficult to detect the mistake of the scribe in the above line. One possible reading, with a slight alteration, is however suggestive. Instead of

یك و الف تا رفته الخ

I am inclined to read

یکه و الف و ده رفته بود از سنه

that is, A.H. 1010 = A.D. 1601.

The concluding verse runs thus:—

ز ما دمبدم بر رسول انام
سلام العلیك و علیك السلام

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.

Written in a beautiful clear Nasta'lîq.

No. 266.

foll. 120; lines 13; size $6\frac{3}{4} \times 4$; 4×3.

دیوان عاجزی

DÎWÂN-I-'IJZÎ.

A very rare copy of the lyrical poems of Mullâ Ḥasan Beg, poetically known as 'Ijzî, a native of Tabrîz, ملا حسن بیگ عجزی تبریزی, composed in close imitation to Figânî.

The dîwân begins with the following two introductory lines, which indicate the dedication to Shâh 'Abbâs I. (A.H. 985–1038 = A.D. 1587–1629).

صد شکر که این غیرت ارباب کلام
پذرفت بنام شه عباس نظام
چون کلفت دوستان او گشت آخر
چون دولت دشمنان او گشت تمام

The Ġazals are alphabetically arranged, and the first of them begins thus on fol. 1ᵇ.—

ای ز تو بند بر زبان نطق سخن سرای را
وی ز تو عقده ها بدل عقل گره کشای را

Taqî Auḥadî, a friend and contemporary of 'Ijzî, says in his 'Urafât, fol. 500ª, that he frequently enjoyed 'Ijzî's company in 'Irâq, Qazwîn, and several other places, and held poetical discourses with him. When Sulṭân Muḥammad Khudâ Bandah (A.H. 985 = A.D. 1578), father of Shâh 'Abbâs the First, went to Iṣfahân, 'Ijzî was present there in the camp of the Sulṭân. He was alive till A.H. 1004 = A.D., 1595 in the reign of Shâh 'Abbâs I.

Notices on the poet's life will be found in Majma'-un-Nafâ'is, vol. ii., fol. 311ᵇ, Riyâḍ-ush-Shu'arâ, fol. 268ª; Makhzan-ul-Ġarâ'ib, p. 560; Nishtar-i-'Ishq, p. 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines.—

نخواهم برد جان از سنبل آن بیوفا عجزی
چو دل هم در سر ان زلف مشك افشان شوم روزی

Written in ordinary Nasta'lîq.

Not dated, apparently 16th century.

No. 267.

foll. 293; lines 9 (in three columns); size 9 × 6; 6¾ × 3¼.

رباعيات صحابي

RUBÂ'ÎYÂT-I-SAHÂBÎ.

The quatrains of Saḥâbî.

Maulânâ Kamâl ud-Dîn Saḥâbî al-Astarâbâdî, مولانا كمال الدين صحابي الاسترابادي, was, according to his contemporary biographer Taqî Auḥadî, born in Shûstar, but, as he originally belonged to Jûrjân, the former capital of Astarâbâd, he is better known as Astarâbâdî (see Haft Iqlîm, fol. 302ª); and as he spent the last forty years of his life in devotion on the holy shrine of 'Alî in Najaf, he is also called as Najafî. It is quoted in the Nishtar-i-'Ishq from the Ṣubḥ-i-Ṣâdiq that Saḥâbî once threw seventy thousand of his Rubâ'îs into the water, and that only twenty thousand quatrains could afterwards be gathered from various sources. Taqî Auḥadî says that Saḥâbî is said to have left fifty thousand Rubâ'îs, and that he has himself seen six thousand of them. Saḥâbî died in Najaf, according to overwhelming authorities, in A.H. 1010 = A.D. 1601.

See Rieu ii., p. 672; Ethé, Bodl. Lib. Cat., No. 1063; Ethé, Ind. Office Lib. Cat., 1480; W. Pertsch, Berlin Cat., pp. 925 and 926; Sprenger, Oude Cat., p. 552, where the collection of the poet's Rubâ is is styled as حقايق معنوى; see also Taqî Auḥadî, fol. 318ª; Riyâḍ ush-Shu'arâ, fol. 180ᵇ; Haft Iqlîm, fol. 306ª; Nishtar-i-'Ishq, fol. 836.

Contents:—

fol. 1ᵇ. Introduction preceded by three verses, the first of which runs thus:—

بسم الله الرحمن الرحيم

لبر شهاب است بديو رجيم

The introduction is divided into the following four sections:—

فصل اول در بي بصر است (1)

فصل دوم در الهام است (2)

شراب و کیفیت طهور اوست (3)

در رجعتست (4)

These sections, treating with pure mystical and theosophical points, are interversed with numerous Rubâ'is and illustrated with verses from the Qur'ân and several anecdotes.

foll. 11ᵇ–283ᵇ. Rubâ'is in the alphabetical order.

Beginning:—

المنة لله که بانعام خدا

از خلق رمیدم و شدم رام خدا

Cf. Rieu and Sprenger, *loc. cit.*

The number of Rubâ'is in pure alphabetical order is four thousand and nine hundred.

The last Rubâ'i runs thus:—

در وحد خود او را طلب از هرچه کني

جفت و ولد و رفیق و همسر چه کني

تو کوزهٔ خود پر آب کن اي تشنه

این کوزه تهي کوزهٔ دیگر چه کني

fol. 283ᵇ. Short mystical Maṣnawis in the form of anecdotes.

Beginning:—

در جهاند مست خام طمع

کید خود را نهاده خام درع

Sprenger, *loc. cit.*, mentions a Maṣnawî by Saḥabî dedicated to Shâh 'Abbâs I.

This splendid copy, containing a very large collection of Saḥâbî's Rubâ'is, is neat and correct. It is written in a very beautiful minute Nasta'liq on gold-sprinkled paper, and within gold-ruled columns with a decorated double-page 'Unwân and a finely illuminated frontispiece.

The colophon is dated Sha'bân, A.H. 1081.

No. 268.

foll. 266; lines 11 (centre column), 22 (marginal column); size 9¼ × 5½; 7½ × 3¼.

The same.

The contents and the arrangements are identically the same as in the preceding copy.

Although this copy, dated 12th Rabî' II., A.H. 1055, is older than the preceding one, precedence has been given to the former on account of its being more correct and beautiful.

No. 269.

foll. 116; lines 14–17; size 7 × 3½; 4¼ × 2¼.

دیوان ولي

DÎWÂN-I-WALÎ.

The lyrical poems of Walî.
Beginning as in Ethé, India Office Lib. Cat., No. 1481:—

اي حريمت كعبهٔ حاجت رواي جبرئيل
نقش نعلين تو محراب دعاي جبرئيل

Maulânâ Walî of Dasht-i-Bayâḍ, مولانا ولي دشت بياضي, a place in Qâ'in, Khurâsân, at first entered the service of Sulṭân Ibrâhîm Mirzâ, poetically known as Jâhî, the grandson of Shâh Ismâ'îl Ṣafawî (A.H. 907–930 = A.D. 1501–1523). He rose to distinction during the reign of Shâh Ṭahmâsp (A.H. 930–984 = A.D. 1523–1576), and often held discourses with Maulânâ Ḍamîrî and other poets of the Sulṭân's court. Subsequently he went to Khurâsan, where he was put to death by the order of Sulṭân Dîn Muḥammad Khân Uzbak, son of Jânî Beg Sulṭân, on charge of his being a Shî'ah heretic. See 'Âlam Ârâ-i-'Abbâsî, fol. 80ª. Taqî Auḥadî, a contemporary of Walî, says in his 'Urafât, fol. 794ᵇ, that in the beginning of the reign of Shâh 'Abbâs I., he once met the poet in Qazwîn, and that shortly after he (Walî) was put to death by the order of the above-named Sulṭân Dîn Muḥammad Khân.

The date of the poet's death is given in the Safinah (Ethé, Ind. Office Lib. Cat., No. 1481) in A.H. 1012 = A.D. 1603; while Nishtar-i-'Ishq gives A.H. 999 = A.D. 1590.

For his Life see: Majma'un-Nafâ'is, fol. 522ª; Riyâḍ ush-Shu'arâ, fol. 488ª; Makhzan ul-Garâ'ib, fol. 959; Natâ'ij ul-Afkâr, p. 441; Majma' ul-Fuṣaḥâ, vol. ii., p. 50; Yad-i-Bayḍâ, fol. 235ᵇ.

A copy of Walî's dîwân is mentioned in Sprenger, Oude Cat., p. 589, and another in Ethé, Ind. Office Lib. Cat., No. 1481.

Contents:—

foll. 1ᵇ–75ª. Qaṣîdahs and Tarkîb-bands without any order.

fol. 75ª. Ġazals in alphabetical order, beginning as in Ethé, Ind. Office Lib. Cat. *ib.*:—

شب نوید قرب در زد بندهٔ درگاه را

خوش اثر ها بود دربی نالهٔ جانکاه را

fol. 97ª. Maṣnawî, in the metre of Jâmî's Yûsuf Zalîkhâ. Beginning.—

ولایت پرورا معجز پناها

نگویم شمع وقتی پادشاها

fol. 104ª: Rubâ'is. Beginning:—

امی لقبی کز انبیا اعلم بود

احمد نامی که سرور عالم بود

fol. 107ª. Another series of Qaṣîdahs. Beginning:—

چند ای شوخ در ایام دلارائی من

باعث عزت اغیار شود خواری من

fol. 115ᵇ. A short Maṣnawî. Beginning:—

طاقت مجنون چو ز غم طاق شد

قصهٔ او شهرهٔ افاق شد

The MS. bears no date, but on fol. 106ᵇ a note, written in Nîm Shikastah, is dated, Lahore, A.H. 1133, and the name of the scribe as given here is محمد ابراهیم بن محمد هاشم البلخی.

Written in an ordinary minute Nasta'liq. The copy is full of corrections throughout, and verses on the margins are frequent.

No. 270.

foll. 83; lines 13; size $8\frac{1}{2} \times 6$; $6 \times 3\frac{1}{2}$.

The same.

A very modern copy of Walî's dîwân, containing a long Qaṣîdah in the beginning and Ġazals and Rubâ'îs.

Beginning:—

بگاه دوختن چاك دل ز ضعف بدن

بهاي رشته توانم گذشتن از سوزن

fol. 6ᵇ. Ġazals in the alphabetical order, beginning as in the preceding copy. This copy contains more Ġazals than the above.

fol. 80ᵃ. Rubâ'îs, beginning as above. Most of the Ġazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nasta'lîq.

Not dated, apparently quite modern.

No. 271.

foll. 69; lines 13; size $8\frac{1}{2} \times 6$; 6×4.

ديوان علي نقي كمرهٔ

THE DÎWÂN OF 'ALÎ NAQÎ OF KAMRAH.

Shaykh 'Alî Naqî of Kamrah (in 'Irâq), شيخ علي نقي كمرهٔ, was a distinguished poet of his age. For a long time he held poetical contests with Muḥtasham, Waḥshî, Ḍamîrî, and others. Taqî Auḥadî, in his 'Urafât, fol. 774ᵃ, says that he was an intimate friend of Naqî, and that both of them very often held poetical discourses in Iṣfahân, and also in the presence of Shâh 'Abbâs I. (A.H. 985–1038 = A.D. 1587–1629) and his Wazîr Ḥâtim Beg. The same Taqî says that while he was in India he heard of Naqî's death. (Taqî came to India in A.H. 1015

= A.D. 1606; see his 'Urafât, fol. 10b.) Ṭâhir Naṣrâbâdî (Rieu, p. 818) places the poet's death in A.H. 1012 = A.D. 1603; Riyâḍ-ush-Shu'arâ, fol. 428b, in A.H. 1013 = A.D. 1604; Sprenger, Oude Cat., pp. 91, 514, gives a later date, viz., A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma'un-Nafâ'is, vol. ii., fol. 489b; Makhzan-ul-Ġarâ'ib, fol. 903a.

Contents:—

Ġazals in alphabetical order, beginning on fol. 1b:—

اي نام همايونت طغراچۀ فرمانها
خورشيد صفت طالع از مطلع ديوانها

Beginning of the Rubâ'îs, likewise in alphabetical order, fol. 62a:—

پرسيدم ازو چو باعث هجرانرا
گفتا سببي هست بگويم آنرا

There are seventy-three Rubâ'îs in this copy, but some of them have been left incomplete.

Written in a careless Nasta'lîq.

A modern copy.

No. 272.

foll. 128; lines 13; size 9 × 5¼; 6¼ × 3¼.

ديوان نوعي

DÎWÂN-I-NAU'Î.

Maulânâ Muḥammad Riḍâ (or according to Taqî Auḥadî, fol. 780a, Ṣafâ'î) Nau'î, مولانا محمد رضا نوعي, was of Khabûshân, near Mashhad, in Khurâsân. Badâûnî, who says that at the time of the composition of his Muntakhab ut-Tawârîkh (c. A.H. 1004 = A.D. 1595) Nau'î was living with the youngest prince Dâniyâl, states that the poet claimed his descent from Shaykh Ḥâjî Muḥammad of Khabûshân, but that his doings belied his claims. At an early age Nau'î travelled with his father to Kâshân, where he became the disciple of the celebrated Maulânâ Muḥtasham, who invoked an ardent love of poetry in him by

the recitation of his own compositions which helped Nau'î in acquiring proficiency in the art of prosody. In Nau'î Muḥtasham found a very favourite pupil and an esteemed companion. On leaving Kâshân Nau'î travelled into Khurâsân, sojourning for a short time at Nîshâpûr and Abîward; he proceeded to Merv, where he excited a very keen interest for himself in the heart of Nûr Muḥammad Khân, the governor of the place. The propensity that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nau'î's friendship with Nûr Muḥammad kept them inseparable until the invasion of Merv by 'Abd Ullah Khân, the ruler of Tûrân, when Nûr Muḥammad Khân, deserting his friend, fled to 'Irâq to seek refuge under Shâh 'Abbâs. From Khurâsân Nau'î came out to India, where he found a patron in Mirzâ Yûsuf Khân Mashhadî, but shortly after he was admitted to the service of 'Abd-ur-Raḥîm Khân Khânân, who, together with prince Dâniyâl, was staying at Burhânpûr. Nau'î's constant association with men of letters improved a great deal his poetical talents, which, very shortly, acquired for him the reputation of a poet of great eminence. His Maṣnawî, the Sâqî Nâmah, secured for him the gift of an elephant and a present of ten thousand rupees from the Khân Khânân. He was also liberally awarded by Prince Dâniyâl, in whose praise the poet composed several poems. The author of the Khazânah-i-'Âmirah says that Nau'î's Maṣnawî, entitled Sûz-wa-Gudâz (the burning and consuming), which the poet dedicated to Prince Dâniyâl, added a further reputation to his name. The poet's Qaṣîdahs and Gazals were collected in the shape of a dîwân after his death, which took place at Burhânpûr in A.H. 1019 = A.D. 1610.

For notices on the poet's life, see Taqî Auḥadî, *ib.*; Badâûnî, fol. 439ᵃ; Haft Iqlîm, fol. 231ᵃ; Ouseley, Biogr. Notices, pp. 161–166; Blochmann's Â'în-i-Akbarî, p. 606. See also Rieu, ii., p. 674; Sprenger, Oude Cat., p. 516; Ethé, Ind. Office Lib. Cat., No. 1885; Ethé, Bodl. Lib. Cat., No. 1064; W. Pertsch, Berl., p. 696, No. 4, and p. 907; J. Aumer, p. 4, etc.

Contents:—

foll. 1ᵇ–43ᵇ. Qaṣîdahs, Tarjî'bands and Tarkîb-bands in praise of Akbar, Prince Dâniyâl, Prince Jahângîr, 'Abd-ur-Raḥîm Khân Khânân.

Beginning:—

کربلای عشقم و لب تشنه سر تا پای من
صد حسین کشته در هر گوشهٔ صحرای من

fol. 43ᵇ. ساقی نامه in praise of the Khân Khânân.

Beginning:—

توئی اولین پیر میخانها
بیاد تو تبگیر پیمانها

foll. 58ᵃ–121ᵃ. Ġazals in alphabetical order.
Beginning.—

سایهٔ گل تا بود خال رخ بستان ما
نقطهٔ نام تو بادا خطبهٔ دیوان ما

foll. 121ᵇ–128ᵇ. Rubâ'îs.
Beginning:—

لوعي بتو بيوفائي او حيفست
حيفست متيزه رائي او حيفست

This copy contains sixty-nine Rubâ'îs.

The Maṣnawî Sûz-wa-Gudâz is wanted in this copy. It is printed at the end of the first volume of the Akbar Nâmah, Lucknow, A.H. 1284

Written in ordinary Nasta'lîq.

Dated 26th Rajab, A.H. 1191.

Scribe غلام حسين بيگ لكهنوي

No. 273.

foll. 70; lines 10; size $10\frac{1}{4} \times 6\frac{1}{4}$; $6\frac{3}{4} \times 3\frac{1}{2}$.

رباعيات مومن حسين

RUBÂ'ÎYÂT-I-MU'MIN HUSAYN.

A splendid and a very rare copy of the quatrains of Mullâ Mu'min Husayn, arranged in alphabetical order.

Beginning:—

(۱) جز حرف وفا سر نزد از خامهٔ ما
دوزخ چه بود گرمی هنگامهٔ ما
شب را نرسد زوالي از پرتو روز
کر وام کند سياهي از نامهٔ ما

(۲) مستغرق نیل معصیت جامهٔ ما
مجموعهٔ فعل زشت هنگامهٔ ما
گویند که روز حشر شب می نشود
انجا بگشایند مگر نامهٔ ما

Maulânâ Mu'min Ḥusayn of Yazd, مولانا مومن حسين يزدي, enjoys a fairly wide reputation as a Rubâ'i writer. He was a favourite pupil of Maulânâ Mirzâ Jân Shîrâzî, who was a specialist in Ma'qûlât and has left several works which are enumerated in the Haft Iqlîm, fol. 78ᵇ.

Taqî Kâshî, Sprenger, Oude Cat., p. 35, who says that Mu'min Ḥusayn was alive in A.H. 1007 = A.D. 1598. remarks that the poet was given to profligacy in his youth, but that he subsequently changed the course of his life. Taqî Auḥadî, in his 'Urafât, fol. 729ᵃ, says that he enjoyed Mu'min's company in Shîrâz for a long time, and quotes the chronogram رباعیات ملا مومن حسین, composed by Ḥusayn Kâshî, expressing the date 1019 of Mu'min's death. The authors of the Riyâḍ-ush-Shu'arâ, fol. 397ᵃ, and Makhzan-ul-Ġarâ'ib, fol. 769, in quoting the above chronogram, reads مولانا instead of ملا, and this alteration evidently gives the wrong date, A.H. 1076. The author of the Nishtar-i-'Ishq, however, says that the poet died in A.H. 1010 = A.D. 1601. For the poet's life see also Âtash Kadah, p. 276; Majma'-un-Nafâ'is, vol. ii, fol. 456ᵃ, etc.

This beautiful copy contains 690 Rubâ'is, mostly of Ṣûfî character.

One folio is missing after fol. 37.

Written in a beautiful Nasta'lîq, within gold and coloured ruled borders, on gold-sprinkled paper, with an illuminated frontispiece. The original folios have been placed in new margins.

Not dated, apparently 17th century.

No. 274.

foll. 63; lines (centre col.) 11; (margl. col.) 22;
size 9 × 5¾; 6 × 3½.

خسرو و شیرین

KHUSRAÛ-WA-SHÎRÎN.

The loves of Khusraû and Shîrîn, in imitation of Niẓâmî's poem of the same name.

By Mirzâ Ja'far Beg.

Beginning.—

خداوندا دلی ده شاد از اندوه

درو گنجایش غم کوه تا کوه

Mirzâ Qiwâm-ud-Dîn Ja'far Beg, known as Aṣaf Khân III., مرزا قوام الدین جعفر بیگ المعروف به آصف خان, was the son of Mirzâ Badî'-uz-Zamân of Qazwîn, who was the Wazîr of Kâshân during the reign of Shâh Ṭahmâsp, in whose court Ja'far was also introduced. In A.H. 985 = A.D. 1577 Ja'far came to India and was introduced by his uncle, Mirzâ Ġiyâṣ-ud-Dîn 'Alî Âṣaf Khân Bakhshî, to Akbar's court The emperor received Ja'far with honour, and after the death of his uncle, which took place in A.H. 989 = A.D. 1581, conferred upon him the office of Bakhshîgarî and the title of Âṣaf Khân. On Jahângîr's accession Ja'far was appointed اتالیق, or tutor, to Sulṭân Parwîz, who had then taken the command against the Rânâ. Ja'far served in various capacities under Akbar and Jahângîr. He entered Akbar's service as a Commander of Twenty, and subsequently became in Jahângîr's time the Commander of Five Thousand. Besides being one of the most eminent of Akbar's generals and an able financier and accountant, Ja'far was a good scholar and a poet of no mean order. The present Maṣnawî is admitted by the best authorities to rank after Niẓâmî's Shîrîn Khusraû. Extracts from his lyrical poems are quoted in the Tadkirahs. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work Târîkh-i-Alfî, and after the death of Mullâ Aḥmad of Tattah Ja'far brought the work down to A.H. 997 = A.D. 1588. He died at Burhânpûr in A.H. 1021 = A.D. 1612. Ja'far left four sons, all of whom held good

sitions under Shâh Jahân. His grandson, who was also known as rzâ Ja'far, was a poet and composed poems under the same takhallus.

In Ethé, Bodl. Lib. Cat., No. 1068, this poem is called فرهاد و شیرین, Farhâd-wa-Shîrîn. Mr. Blochmann, in his translation of the în-i-Akbarî, vol. i., p. 412, says that Ja'far composed a Masnawî titled نور نامه, Nûr Nâmah, which ranks after Nizâmî's Shîrîn usrau. I cannót, however, account for the second title given by . Blochmann. The author of the Maâsir-ul-Umarâ, fol. 12ᵃ, distinctly lls the poem Khusraû Shîrîn; while in the epilogue Ja'far himself ves the same title to the poem, e.g. :—

ز دل دفع غم دیرین نمودم
هوس بر خسرو و شیرین نمودم

Again—

بدیدم جمله را از پیش و از پس
ندارد خسرو و شیرین چو من کس

From some of his verses in the epilogue it would appear that Ja'far d intended to produce a Khamsah, but that he contented himself with e Khusraû Shîrîn :—

بخاطر داشتم در کامرانی
که گویم خمسهٔ زانسانکه دانی

In the same epilogue the poet says that the number of verses in this em is 2673 :—

شمار بیست فرض عین آمد
دو عین و خا و جیم و عین آمد

The date of composition, A.H. 1019 = A.D. 1610, is given in the llowing concluding line :—

شدم در مثنوی دنبال تاریخ
هزار و نوزده شد سال تاریخ

A detailed account of Ja'far's career is given by Mr. Blochmann in e Â'în-i-Akbarî, pp. 411 and 572; see also Maâsir-ul-Umarâ, foll. 10ᵇ–ᵇ; Majma'-un-Nafâ'is, fol. 107ᵇ; Taqî Auhadî, fol. 116ᵃ; Sprenger, ıde Cat., p. 110; Rieu, i., p. 118; ii., pp. 674, 779, etc. Copies of this em are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1068–1071.

fol. 3 and the last nine folios are supplied in a modern hand.

Written in a beautiful clear Nasta'lîq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol. 1ᵃ we find the name ملّا محمد حسین, Mullâ Muḥammad Ḥusayn, to which the word کشمیري, Kashmîrî, is added in a later hand.

ملّا محمد حسین کشمیري, Mullâ Muḥammad Ḥusayn of Kashmîr, the best Kâtib of Akbar's court, was a pupil of Maulânâ 'Abdul 'Azîz, whom Muḥammad Ḥusayn is said to have surpassed in the art of calligraphy. He was specially well versed in Nasta'lîq writing, and the majority of the Kâtibs consider him equal to the celebrated Mullâ Mîr 'Alî of Herât (*d.* A.H. 924 = A.D. 1518), who brought the art of Nasta'lîq writing to perfection. Akbar gave him the title of Zarrîn Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the Mir'ât-ul-'Âlam, in A.H. 1020 = A.D. 1611. See also Blochmann's Â'în-i-Akbarî, pp. 102, 103.

The MS. is in a damaged condition.

No. 275.

foll. 58; lines 13, size $11\frac{3}{4} \times 8$; $8\frac{1}{4} \times 5\frac{1}{4}$.

The same.

Another copy of Ja'far's Khusraû-wa-Shîrîn.
Beginning as above —

خداوندا دلي ده شاد از اندوه الخ

This copy is defective, and on comparing it with the preceding copy about 1.250 verses are found to be wanting at the end.

It breaks off with the following line :—

برعم خویش تقصیری نکردم
ولي افزود ازین اندیشه دردم

Written in a fair Nasta'lîq.
Not dated, apparently very modern.

No. 276.

foll. 262; lines 19; size 11 × 5¾; 8 × 3¾.

ديوان نظيري

DÎWÂN-I-NAZÎRÎ.

The lyrical poems of Maulânâ Naẓîrî.

Maulânâ Muḥammad Ḥusayn, poetically called Naẓîrî, مولانا محمد حسين المتخلص به نظيري النيسابوري, was a native of Nîshâpûr. The author of the Atash Kadah alone says that, according to some, the poet was originally from Juwayn, جوين; but as he is better known as Nîshâpûrî, the said author places him under Nîshâpûr. In his early youth Naẓîrî went to Kâshân, where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the Khân Khânân 'Abd-ur-Raḥîm Khân, who was an ardent admirer of poetry. Amîn Râzî says that while he was engaged in composing his Haft Iqlîm, Nâẓîrî was contemplating a pilgrimage to Makkah, which he carried out, according to later biographers, in A.H. 1012 = A.D. 1603. On his return from the pilgrimage he went to Gujarât, and then settled in Aḥmadâbâd, where he died. Naẓîrî's brother, Maulânâ Sharîf of Nîshâpûr, a distinguished musician, was also in the service of the Khân Khânân. See Blochmann, p. 613, note 3.

Among the later poets Naẓîrî occupies a prominent position and enjoys an excellent reputation. The celebrated Ṣâ'ib (*d.* A.H. 1088 = A.D. 1677), who is admitted on all hands to have been the greatest of the modern Persian poets, in the following verse of his, quoted by Dâgistânî, thinks himself incapable of equalling Naẓîrî, whom, he remarks, even 'Urfî could not approach.—

صايب چه خيالست شوي همچو نظيري
عرفي به نظيري نرسانيد سخن را

Badâ'unî, p. 375, however, compares Naẓîrî with Shikebî, a poet of less distinction, who at that time, like Naẓîrî, was in the group of the poets under the Khân Khânân, and quotes a Qaṣîdah which Naẓîrî is said to have composed in imitation of a Qaṣîdah of the celebrated Niẓâmî of Ganjah. The emperor Jahângîr, in his Tuzuk, p. 91, after highly

commending the poetical genius of Naẓīrī, says that the poet, who was then carrying on some trade in Gujarât, came to him (in the fifth year of his reign) and presented a Qaṣidah, which the poet had composed in imitation of a Qaṣidah of Anwarī, and that in consideration of the poem the emperor rewarded the poet with one thousand rupees, a horse and a Khil'at or robe of honour: —

نظیری نیشاپوري که در فن شعر و شاعري از مردم قرار داده
بود و در گجرات بعنوان تجارت بسر مي برد قبل ازین طلبیده بودم
درپیولا آمده ملازمت کرد قصیدهٔ انوري را که
باز این چه جواني و جمال است جهان را
تتبع نموده قصیدهٔ بجهت من گفته بود گذرانید هزار روپیه و
اسپ و خلعت بصلهٔ این قصیده بدو مرحمت نمودم —

The author of the Maâṣir-i-Raḥīmī says that Naẓîrî was a skilful goldsmith.

After his return from the pilgrimage to Mecca, Naẓīrī adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes.

Taqî Auḥadi, the author of the well-known work called the 'Urafât, who came to Aḥmadâbâd in A.H. 1016 = A.D. 1607, says that he constantly visited Naẓîrî in that town, and gives the following chronogram of the poet's death in A.H. 1021 = A.D. 1612:—

مرکز دایرهٔ بزم کجا است

Another chronogram,

ز دنیا رفت حسان العجم آه *

giving the same year, is quoted in the Makhzan-ul-Ġarâ'ib and other Tadkirahs, and is said to have been composed by Mîr Fâ'iḍ, the son-in-law of Naẓīrī. The author of the Khazâna-i-'Âmirah also gives the date of the poet's death in A.H. 1021. The date A.H. 1022 = A.D. 1613, given in Blochmann's Â'în-i-Akbarî, p. 580, as well as in several Tadkirahs, arises from the incorrect reading of the chronogram as:—

از دنیا رفت حسان العجم آه †

* This is another way of saying that he ranks in Persian poetry with Ḥasân bin Tâbit, who is commonly known as Ḥasân-ul-'Arab.

† That is, از for ز at the beginning

Other incorrect dates of the poet's death, viz., A.H. 1019 = A.D. 1610 and A.H. 1023 = A.D. 1614, are found in the Ṭabaqât-i-Shâhjahânî and Safînah (Ethé, Bodl. Lib. Cat., col. 229) respectively. The author of the Hamîshah Bahâr (Sprenger, Oude Cat., p. 130) assigns the poet's death quite wrongly to the beginning of Shâhjahân's reign.

For notices on the poet's life see Haft Iqlîm, fol. 225ᵇ; Taqî Auḥadî, fol. 769ᵃ; Maâṣir-i-Raḥîmî, fol. 54ᵃ; Badâ'unî, vol. iii., p. 375; Makhzan-ul-Ġarâ'ib; Nishtar-i-'Ishq,' Âtash Kadah, p. 146; Majma'-un-Nafâ'is, etc., etc. Copies of Naẓîrî's dîwân are described in Sprenger, Oude Cat., pp. 515 and 516; Rieu, ii., pp. 817 and 818; W. Pertsch, Berlin Cat., p. 701, No. 37 and p. 908; Ethé, Bodl. Lib. Cat., No. 1075; Ethé, India Office Lib. Cat., Nos. 1489–1492; Ouseley, Biogr. Notices, p. 252.

Contents of the dîwân :—

foll. 1ᵇ–102ᵃ. Qaṣîdahs, Tarkîb-bands, Tarjî'-bands, Qiṭ'ahs and elegies. Most of the Qaṣîdahs are in praise of the poet's patron, the Khân Khânân 'Abd-ur-Raḥîm Khân, and some are addressed to the emperor Akbar and prince Jahângîr. The last one is in praise of 'Abd Ullah Khân of Gujarât. The elegies are on the death of the poet's children and of contemporary poets. The headings, showing for whom and on what occasion the several pieces were written are rubricated.

Beginning of the first Qaṣîdah :—

اي جلالت خلوت از اغيار تنها ساخته

حكمت تو از كرم دي كار فردا ساخته

foll. 102ᵇ–250ᵇ. Ġazals arranged in alphabetical order. Beginning as in Ethé, India Office Lib. Cat. and Rieu.

اذا ما شئيت ان تصبي حيوة حلوة المحيا

برسوائي بر آور سر ز مستوري برون نه پا

foll. 251ᵃ–262ᵃ. Rubâ'îs.

Beginning :—

از دوست مباديست اندر رگ و پوست

كان مي بردت بجانب كعبهٔ دوست

Written in ordinary clear Nasta'lîq within gold and coloured ruled borders, with two illuminated frontispieces.

Some seals and signatures on the fly-leaf at the beginning bear the dates A.H. 1065, A.H. 1096, etc.

For another copy of Naẓīrī's Dīwān *see* under No. 284.

No. 277.

foll. 273; lines 16; size 8¾ × 5¼; 6½ × 3.

The same.

Another copy of Naẓīrī's dīwān, containing Qaṣīdahs, Tarkīb-bands, Tarjī'-bands, Ġazals and Rubā'īs.

fol. 1ᵇ. Qaṣīdahs.

Beginning —

او بهرامش چو سیل ما همه ویران هو
هرچه ز ما شد خراب رفت بجولان او

Corresponding to the Qaṣīdah on fol. 34ᵇ in the preceding copy.

fol. 107ᵇ. Ġazals.

Beginning as in the preceding copy —

اذا ما شیّت ان تحیي حیوة' حلوة المحیا الخ

fol. 266ᵇ. Rubā'īs.

Beginning as in Ethé, India Office Lib. Cat., No. 1491.

اي از تو صور نگار هرجا کوري
زیب از تو دهد بعاریت هر عوری

Corresponding to the fifth Rubā'ī in the preceding copy.

Written in a good clear Nasta'līq, within gold and coloured ruled borders, with a faded double-page 'unwān and a frontispiece in the beginning.

The original folios have been placed in new margins.

Not dated, apparently 17th century.

On fol. 106ᵃ the name of the scribe runs thus:—

فقیر الحقیر لجف قلي کاتب

No. 278.

foll. 123; lines 16; size 12 × 7¼; 10½ × 4¼.

قصايد نظيري

QÂSA'ID-I-NAZÎRÎ.

This copy contains those Qasîdahs, Tarjî's and Tarkîb-bands of Nazîrî which are found on foll. 1ᵇ–102ᵃ of Copy No. 276, and probably agree with Section 1 of Rieu's copy (loc. cit.).

Beginning as in Copy No. 276 :—

اي جلالت خلوت از اغيار تنها ساخته الخ

Written in ordinary Nasta'lîq, within coloured ruled borders.

Dated 10th Safar, A.H. 1255.

No. 279.

foll. 220; lines 14; size 7¼ × 4¼; 5¼ × 2½.

ديوان شاني

DÎWÂN-I-SHÂNÎ.

The original name of Maulânâ Shânî, according to the majority of authorities, was نسف آقا, Nasaf Âqâ; but Taqî Kâshî (*see* Sprenger, Oude Cat., p. 42), followed by the author of the Suhuf-i-Ibrâhîm, says that the poet's original name was ملّا نفيس الدين, Mullâ Nafîs-ud-Dîn. He was born in Tihrân, and belonged to the Turkish tribe of Taklû, and is therefore better known as شاني تكلو, Shânî Taklû. In his early youth Shânî established his reputation as a poet of great eminence, and soon found a great patron in Shâh 'Abbâs Safawî of Persia (A.H. 996–1038 = A.D. 1587–1628). He stood in high favour with the Shâh, and it is related in the 'Âlam Ârâ-i-'Abbâsî that Shânî

once composed a Qaṣidah in praise of 'Alî, and recited the poem before the Shâh. When Shâni read out the following verse of the poem—

اگر دشمن کشد ساغر وگر دوست
بطاق ابروی مردانهٔ اوست

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the 'Âlam Ârâ-i-'Abbâsî places this incident in the ninth year of the Shâh's reign (A.H. 1004–5 = A.D. 1595–6), while Taqî Auḥadî says that it was in A.H. 1001 = A.D. 1592 that Shâni was thus rewarded by the emperor at Qazwin. Maulânâ Luṭfî, a poet of the Shâh's court, composed the following beautiful Rubâ'î on that occasion.—

شاها ز کرم جهان منور کردی
ملک دل عالمی مسخر کردی
شاعر که بخاک ره برابر شده بود
برداشتی و بزر برابر کردی

This exceptionally handsome reward from the Shâh created a great sensation among the poets of the Shâh's court, who were filled with jealousy of the fortunate Shânî. Auḥadi states that when Mîr 'Arab of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like Shâni, and particularly for such a common verse, the Shâh replied that his object in rewarding the poet was simply to please the Amîr-ul-Umara Farhâd Khân, who was an ardent admirer of Shânî, and for whom the Shâh had a great regard. The same Auḥadî further states that shortly after this incident Shânî addressed a Qiṭ'ah to the Shâh, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the Shâh, who was a little offended, left the poet at Qazwin, and, taking with him the said Taqî Auḥadî, went to Iṣfahân, where our learned biographer continued to enjoy the warm favour of the Shâh. Shânî spent the last days of his life at Qazwin on a stipend from the Shâh, and died there in A.H. 1023 = A.D. 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

بادشاه سخن

Shâni was a pious man, and, according to Taqî Kâshi (Oude Cat.) and the author of the Ṣuḥuf-i-Ibrâhim, performed a pilgrimage to Makkah in A.H. 1002 = A.D. 1593. The author of the Khazânah-i-'Âmirah

says that Shânî's son ملّا حسن, Mullâ Hasan, who adopted the poetical title of ثاني, Sânî, came to India, where he died in his youth in A.H. 1067 = A.D. 1656, a date which is expressed by Muhammad 'Alî Mâhir in the chronogram

حيف ز ثاني پاکزادۀ شاني

Although Shânî enjoys a fair share of reputation among the better-known poets of Persia, most of his biographers do not attach much value to his poetical compositions, and remark that his popularity is mainly due to the reward which he received from Shâh 'Abbâs.

A complete dîwân of Shânî, in imitation of Figânî, is noticed in the following number, and the author of the Majma'-un-Nafâ'is also says that he possessed a copy of Shânî's dîwân in imitation of the Gazals of Bâbâ Figânî.

For notices on the poet's life see: Taqî Auhadî, fol. 368[b]; 'Âlam Ârâ-i-'Abbâsî, fol. 71[a]; Nishtar-i-'Ishq fol. 942; Majma'-un-Nafâ'is, vol. i., fol. 235[a]; Suhuf-i-Ibrâhîm, fol. 444[b]; Âtash Kadah, p. 26; Khazânah-i-'Âmirah, fol. 201[a]; Khulâsat-ul-Afkâr, fol. 97[a]; Riyâd-ush-Shu'arâ, fol. 200[b]. See also Sprenger, Oude Cat., pp. 42, 112 and 564. Three copies of the poet's dîwân are noticed in Rieu, ii., p. 676[b]

Contents of the dîwân:—

fol. 1[b]. Qasîdahs in praise of the Imâms, Shâh 'Abbâs and some nobles of his court.

Beginning as in Rieu, p. 676:—

اي ز سودايت سر زلف اياز انداخته
گردن محمود را در دام ناز انداخته

foll. 101[a]–106[b]. Some Gazals, without any order, intermixed with Qit'ahs, some of which are satirical.

Beginning of the Gazal:—

آن آتشم که تيره نکردم ز دود خويش
مانند شعله تافته ام بر وجود خويش

There seems to be a lacuna of a few leaves after fol. 106[b].

fol. 107[a]. Gazals in alphabetical order.

Beginning.—

نميرسد بلب تشنه سلسبيل مرا
اگرچه خضر بود هادي سبيل مرا

fol. 215ᵃ. *Ruba'is*
Beginning.—

دارم ز فراق تو ملالي که مپرس
وز زيستن خود انفعالي که مپرس
در گلشن هجران تو اي گلشن ناز
دور از تو نشسته ام بحالي که مپرس

This copy contains forty Rubâ'is in all.

Written in a clear Nasta'liq, within gold-ruled and coloured borders. The original folios are placed in new margins.

Dated Jumâdâ I., 1043.

No. 280.

foll. 242; lines 16; size $9\frac{1}{2} \times 5$; $7 \times 3\frac{1}{4}$.

The same.

Another copy of Shâni's dîwân. The Ġazals in this copy are in imitation of Figânî.

fol. 1ᵇ Ġazals arranged in alphabetical order.

Beginning as in Rieu, p. 676ᵇ:—

اي باداي حمد تو زمزمه عقل و راي را
از تو حلاوت سخن طبع غزل سراي را . . .
حوصله کو که کنجدش رتبه رايت رخت
گرنه تو در نظر نهي جام جهان نماي را . . . .
چشم سياه مست تو داد بباد هستيم
بس که سياه ميکني نرگس سرمه ساي را

fol. 191ᵃ Fards or single verses.
Beginning —

اي مدعيان مژده شما را که ازين شهر
رفتيم که جاي شما تنگ نباشد

fol. 192ᵃ. Qiṭ'ahs.
Beginning :—

بزم وصال تو طرفه بهشتي است
گر نگذاري که غير درايد

fol. 193ᵃ. Rubâ'îs.
Beginning :—

شمشير کشيدهٔ که اينم نگهست
انگيختهٔ فتنه که اينم سيهست
قربان سرت شوم که تراجرمي نيست
اينها همه فرمودهٔ چشم سيه است

foll. 194ᵃ–195ᵃ blank.
fol. 195ᵇ. Qaṣîdahs.
Beginning :—

ز عکس باده رخت رشك لاله زار شده
صفاي جست گلشن يکي هزار شده
مگر نويد وصال تو ميدهد ايسام
که ماه و عيد هم آغوش و همکنار شده

fol. 236ᵇ. Tarkîb-bands.
Beginning :—

من کيستم آوارهٔ از خويش گذشته
دنبالهٔ دو قافلهٔ پيش گذشته

The Qaṣîdah for which Shânî was rewarded in gold to his own weight by Shâh 'Abbâs is not found in any copy of the poet's dîwân here.

foll. 27ᵇ, 43ᵇ, 59ᵇ, 75ᵇ, 91ᵇ, 107ᵇ, 123ᵇ, 139ᵇ, 155ᵇ, 171ᵇ and 186ᵇ contain beautiful Indian illustrations.

Written in a fair Nasta'lîq, within gold-ruled borders, with an ordinary double-page 'unwân and a fairly decorated frontispiece.

Not dated, apparently 17th century.

No. 281

foll. 154; lines 12; size $7\frac{1}{4} \times 5$; $5\frac{1}{2} \times 3$.

ديوان ترابي

DÎWÂN-I-TURÂBÎ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings.

That he flourished during the reign of Akbar can be ascertained from the numerous Qaṣidahs in praise of that emperor, and from several contemporary events, the dates of which range from A.H. 991–1004 = A.D. 1585–1595. From a Qiṭ'ah on fol. 147ᵇ it would appear that the poet was a native of Herât, which he left in A.H. 991 = A.D. 1583, for which he gives the chronogram —

جلاشدم ز هراه

Taqi Auḥadi, fol. 164ᵃ, notices one Turâbî thus—

میر ترابي پسر میر محمد مشهد یست — در آمدن هند باهم رفیق بودیم وي از لوهور بدکهن رفت انرد عم خویشتن میر محمد زمان پس چند چاند بي‌بي را گرفتة خواست که مشهد رساند اتفاقا باگره رسید گرفتار گردید مدتي در قلعه محبوس بود و چون از قید جهانگیري خلاص شد متوجه عراق شد باز برگردید در مندو دیدمش باز بعراق رفت و الحال هم انجاست ابا و اجداد و اخوان ایشان همه بتجارت معاش کردندي —

but the said author quotes only one verse of the poet, which, however, is not found in this diwân.

Contents.—

Gazals in alphabetical order. The first, in imitation of Ḥâfiz, begins thus on fol. 1ᵇ:—

زهي مهر جمالت شمع جان افروز محفلها
منور از خیالت کنج محنت خانهٔ دلها

The Ġazals end on fol. 96ᵃ with the following note:—

سیصد و چهل و یك غزل است الخ

fol. 96ᵇ. Qaṣîdahs and Tarkîb-bands in alphabetical order, in praise of Akbar, Ḥakîm Humâm, and several distinguished persons of Akbar's time.

The first in praise of the prophet begins thus:—

ز غمزهٔ تو چگوید کسي که سر تا پا
تمام نازي و نازت تمام عین جفا

fol. 129ᵃ. ساقی نامه.

Beginning:—

دلا تا بکي پارسائي کنیم
ز زهد ریا خود نمائي کنیم

fol. 140ᵃ. Qiṭʻahs relating to the dates of several contemporary events:—

مرشد کامل محمد طاهر آنکه
قدوة الابرار و الاخیار بود

fol. 148ᵃ. Rubâʻîs.

Beginning:—

اي ذات تو برتر ز گمان و ز خیال
در وصف تو عقل و وهم را ناطقه لال
هرگز نبود نور تو تغییر پذیر
یعني که منزّهي ز نقصان و زوال

fol. 152ᵃ. Fards.

Beginning.—

نریخت خون آن سنگدل چو میدانست الخ

Some Ġazals and Rubâʻîs are written on the margins.
Written in ordinary Nastaʻlîq.
Not dated, apparently 12th century.

No. 282.

foll. 200, lines 14; size $8\frac{1}{4} \times 4\frac{1}{2}$; 6×3.

سبع سیارہ

SAB' SAYYÂRAH;

OR,

THE SEVEN PLANETS.

The seven Masnawis of Maulânâ Zulâlî of Khânsâr.

According to Rieu, p. 677, Maulânâ Zulâlî of Khânsâr, in 'Irâq, flourished under Shâh 'Abbâs, and was a panegyrist to Muhammad Bâqar Dâmâd, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known Masnawî, محمود و اياز, or in A.H. 1025 = A.D. 1616. See Ethé, India Office Lib. Cat., No. 1494; Ethé, Bodl., 1081 (where. besides the seven, one more Masnawî of the poet is mentioned); Sprenger, Oude Cat., pp. 592 and 593, etc., etc.

Beginning with the preface.—

تقدير قدرت و تصوير صنعت صانعي و قادري را مقدر و مصور است

In this preface Zulâlî enumerates his seven Masnawîs after comparing them with the seven planets.

Zulâlî is said to have left his works unarranged, and that Shaykh 'Abd-ul Husayn of Kamrah put them in order. Mullâ Tugrâ of Mashhad wrote a preface to Zulâlî's poems.

The سبع سیارہ is also known as هفت سیارہ ,هفت آشوب ,هفت, or آشوب نامه.

The seven Masnawis are arranged in this copy as follows:—

I.

محمود و اياز

The story of Sultân Mahmûd and his slave Ayâz.

Beginning.—

بنام آنکه محمودش اياز است

خمش بتخانهٔ ناز و نياز است

This Maṣnawî was commenced in A.H. 1001 = A.D. 1592 and finished A.H. 1024 = A.D. 1616.
See the chronograms in Rieu and Sprenger.
It was edited in Lucknow, A.H. 1290.

II.

شعلهٔ دیدار

A mystical Maṣnawî divided into forty-nine شعله or flames.
Beginning on fol. 128ᵇ:—

نام (او) تاج سر هر نامهٔ
شعلهٔ دیدار هر هنگامهٔ

III.

حسن گلوسوز

In forty-one جلوه.
Beginning on fol. 139ᵇ as in Ethé, Bodl. Cat., No. 1081. —

بسم الله الرحمن الرحیم
تیر شهابست بدیو رجیم

IV.

آذر و سمندر

Beginning on fol. 155ᵇ.—

نامش عشقست و حسن دفتر
آتش سافیست کو سمندر

V.

میخانه

In forty قدح or cups.
Beginning on fol. 167ᵇ:—

نام او بادهٔ سینه میخانه
دهن هر که هست پیمانه

VI.

ذرّة و خورشید

Beginning on fol. 188ᵇ as in Ethé, Bodl. Cat., No. 1081 :—

نام او کرد مرا شعله فروز
نتوان گفت بآتش که مسوز

VII.

سلیمان نامه

Beginning on fol. 193ᵇ.—

بنام جهانگیر دلهای تنگ
که آمد سلیمانش یك مور لنگ

Written in a clear Nasta'lîq, within coloured borders. Spaces for headings are left blank throughout.

Not dated, apparently 18th century.

No. 283.

foll. 84; lines 15; size $9\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{1}{2}$.

دیوان وصلي

DÎWÂN-I-WAṢLÎ.

The poems of Muḥammad Ṭâhir Waṣlî. Khwâjah Muḥammad Ṭâhir, خواجه محمد طاهر المتخلص به وصلي بن خواجه محمد شریف هجري الرازي, poetically called Waṣlî, was the eldest son of the eminent poet Khwâjah Muḥammad Sharîf Hijrî of Ray (see vol. ii., No. 243) and the brother of the celebrated Khwâjah Ġiyâṣ Beg I'timâd-ud Daulah (*d.* A.H. 1031 = A.D. 1622), the father of the famous Nûr Jahân Begam, and the distinguished Wazîr of the Emperor Jahângîr. Waṣlî's cousin Amîn Râzî, the author of the well-known work Haft Iqlîm.

speaks of the poet in the present tense, and mentions him as a specialist of his time in علم سیاق, or arithmetic. The date of Waṣlî's death is not given anywhere; but Taqî Auḥadî, who came to India in A.H. 1015 = A.D. 1606 and compiled his famous work, the 'Urafât, under the Emperor Jahângîr between A.H. 1022 and 1024 = A.D. 1613 and 1615, says that while writing the said work Waṣlî and his son Muḥammad Ṣâdiq were living in Lahore.

For notices on the poet's life see: Taqî Auḥadî, fol. 792ᵃ; Haft Iqlîm, fol. 297ᵇ; Riyâḍ-ush-Shu'arâ, fol. 458ᵃ; Majma'-un-Nafâ'is, vol. ii., fol. 502; Nishtar-i-'Ishq, fol. 1961, etc.

See also Ethé, India Lib. Office Cat., No. 1493, where a copy of the poet's dîwân is noticed.

Contents of the dîwân.—

fol. 1ᵇ. Ġazals in alphabetical order.

Beginning:—

خوشوقت و خندان بگذران خوشوقت و خندان صبح را
شاید که تا صبح دگر دریافت نتوان صبح را

A few Fards and Rubâ'îs are intermixed with the Ġazals.

foll. 23ᵃ–30ᵃ. Tarjî'bands.

Beginning:—

بشتاب دلا که صید بندی
افکنده بخواهشت کمندی

The burden runs thus:—

بنشینم و جوش سینهٔ ریش
به نشانم از آب دیدهٔ خویش

fol. 30ᵇ. Another series of Rubâ'îs.

Beginning:—

شمشاد قدم که سیب و نارش بار است
با لاله و سبزه عارضش را کار است

fol. 32ᵃ. A Maṣnawî styled در صفت گنجفه, on the game of cards.

Beginning:—

زر بدست وزیر خواهد باج
چون گدائی بهرچ خود محتاج

foll. 35ᵃ–40ᵃ. Qaṣîdahs in praise of Akbar and Jahângîr.
Beginning of the first Qaṣîdah :—

نزدیك شد دلا كه سر آید زمان غم
ندهد بروزكار دكر كس نشان غم

foll. 40ᵃ–42ᵃ. Five Qiṭ'ahs, five Rubâ'is, and one Fard.
Beginning of the Qiṭ'ah :—

كامكارا بهشم لطف بكي
جانب خواهشم نظر بكمار

foll. 42ᵃ–84ᵃ. Another Maṣnawî, entitled خسرو شیرین, the romantic love-story of Khusraû and Shîrîn.

Beginning :—

الهي شیوهٔ طاعت عطا كن
بنور خود دلم را آشنا كن

The Maṣnawî is left incomplete and the words تمام شد are falsely added at the end by a later hand.

Written in a clear Nasta'lîq.

Not dated, apparently 17th century.

No. 284.

foll. 642; lines 27; size 13 × 6¼; 10¼ × 3¾.

كلیات ظهوري

KULLIYÂT-I-ZUHÛRÎ.

The complete prose and poetical works of Maulânâ Nûr-ud-Dîn Muḥammad with the poetical title of Ẓuhûrî, مولانا نور الدین محمد المتخلص به ظهوري. The author of the Natâ'ij-ul-Afkâr calls the poet Mîr Muḥammad Ṭâhir Zuhûrî, میر محمد طاهر ظهوري. According to the author of the Maaṣir-i-Raḥîmî, supported by several others, Zuhûrî was born in Turshîz, Khurâsân; while the author

of the Mir'ât-ul-'Âlam calls him a native of Ṭihrân. According to his contemporary biographers, Taqî Kâshî and the author of the Ma'âṣir-i-Raḥîmî, Ẓuhûrî proceeded from his native place to Yazd at an early age, where, as stated in the Ma'âṣir-i-Raḥîmî, he lived for some time with Maulânâ Waḥshî Bâfiqî, and had Mîr Ġiyâṣ-ud-Dîn Muḥammad as his companion. The same book also mentions that from Yazd Ẓuhûrî went to Shîrâz, where he stayed for seven years, and became an intimate friend of Maulânâ Darwîsh Ḥusayn who was very exceptionally versed in history, poetry, riddles, and caligraphy. Taqî Auḥadî, another contemporary biographer of Ẓuhûrî, corroborates Maâṣir-i-Raḥîmî in its avowal of the movement of the poet to Shîrâz, and states that there he devoted himself to studies:—

مدتي در شیراز بود و بکسب علوم و رسوم قیام مینمود

It is an established fact that Ẓuhûrî came out to India in A.H. 988 = A.D. 1580, and on reaching the Deccan settled down in Bijâpûr, where he formed several acquaintances, and in due course became an intimate friend of the eminent poet Malik Qummî, whose daughter he married. Like Malik Qummî, Ẓuhûrî was in warm favour with Ibrâhîm 'Âdil Shâh II. (A.H. 988–1037 = A.D. 1580–1628), and they were conjointly rewarded by 'Âdil Shâh for the eulogiums they composed in praise of the king and for the works they dedicated to him. Ma'âṣir i-Raḥîmî says that the sum conferred upon Ẓuhûrî by the king for composing the work Gulzâr-i-Ibrâhîm amounted to Rs.40,000; while the author of the 'Âlam Ârâ-i-'Abbâsî says that both Ẓuhûrî and Malik Qummî were munificently rewarded by 'Âdil Shâh for composing the work Kitâb-i-Nauras. Besides being a poet of great distinction Ẓuhûrî was a master prose writer and an adapt in the art of caligraphy, of which Ârzû makes mention in his Majma'-un-Nafâ'is, stating that Ẓuhûrî made repeated copies of the Rauḍat-uṣ-Ṣafâ, which fetched high prices for him from the purchasers—a fact which is also narrated by the author of the Ma'âṣir-i-Raḥîmî, who admiringly praises Ẓuḥûrî's Shikastah hand.

The celebrated Fayḍî, who was a senior contemporary of Ẓuhûrî, held poetical discourses with the poet and greatly admired his ingenuity. Taqî Auḥadî says that towards the end of A.H. 1020 = A.D. 1611, when he was in Gujarât, both Ẓuḥûrî and Malik Qummî sent their poetical compositions to Naẓîrî Nishâpûrî (noticed above), who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal Ẓuhûrî in the construction of Mâṣnawî poems and ornate prose.

According to most biographers, such as the authors of the Ma'âṣir i Raḥîmî, Khulâṣat-ul-Afkâr, Yad-i-Bayḍâ, Nishtar-i-'Ishq, Natâ'ij-ul-Afkâr, etc., Ẓuḥûrî died in A.H. 1025 = A.D. 1616, according to Ma'âṣir-i-Raḥîmî at Bijâpûr, two months after the death of Malik Qummî. The

author of the Mir'ât-ul-'Âlam stands alone in placing the poet's death in A.H. 1024 = A.D. 1615.

For notices on the poet's life see: Taqî Kâshî (Oude Cat., p. 44); Taqî Auḥadî, fol. 434ᵇ; Ma'âṣir-i-Raḥîmî, foll. 84–90; Badâ'unî, vol. iii., p. 281; Majma'-un-Nafâ'is, vol. ii., fol. 298ᵃ; Khazânah-i-'Âmirah, fol. 235ᵃ; Mir'ât-ul-Khayâl, p. 117; Nishtar-i-'Ishq, fol. 1119; Riyâḍ-ush-Shu'arâ, fol. 246ᵇ; Khulâṣat-ul-Afkâr, fol. 105ᵇ; Mir'ât-ul-'Âlam, fol. 449ᵃ; Makhzan-ul-Gharâ'ib, fol. 513; Natâ'ij-ul-Afkâr, p. 227; Sarkhwush, Yad i-Bayḍâ, fol. 140ᵃ; Âtash Kadah, p. 97. See also Sprenger, Oude Cat., pp. 112, 125, 151 and 580. Copies of his works are mentioned in Rieu, ii., pp. 678 and 679, 741 and 742, etc.; Ethé, Bodl. Lib. Cat, Nos. 1076–1080; Ethé, India Office Lib. Cat., Nos. 1500–1514; Rosen, Pers MSS., p. 264; W. Pertsch, Berlin Cat., pp. 909, 910, etc. A notice of the poet and some of his works under the Muqaddamât-i-Ẓuhûrî, مقدمات ظهوري, written by 'Abdur Razzâq Sûratî in A.H. 1212 = A.D 1797, has been lithographed in Cawnpore, 1873.

Contents.—

I.

Ẓuhûrî's preface to Khwân-i-Khalîl, خوان خليل.
Beginning on fol. 1ᵃ.—

اي از تو بر اهل نعمت و اكليل مبجل
گر ذكر جميل است وگر قدر جليل
نطق از تو بمهماني ارباب خرد
انداخته خوان از سخن خوان خليل

It concludes with the following verse.—

تا ازين مهمان مرا خوان خليل آيد بياد
ميزبان خلق ابراهيم عادل شاه باد

This and the following two prefaces were dedicated to Ibrâhîm 'Adil Shâh II.

II.

Preface to the Gulzâr-i-Ibrâhîm, گلزار ابراهيم.
Beginning on fol. 12ᵃ.—

خرمي چمن سخن بطراوت حمد بهار پيرائيست كه گلزار ابراهيم
در رخسارهٔ يوسف طلعتان الخ

Compare India Office Lib. Cat., No. 1500, 4, where طلعتان is wrongly substituted by طالقان.

It concludes with the line:—

داستان شد ختم بستان رخش
غیرت گلزار ابراهیم باد

III.

Preface to Nauras, نورس, a treatise on Indian music, composed by Ibrâhîm 'Âdil Shâh himself; but according to 'Âlam Ârâ-i-'Abbâsî the Kitâb-i-Nauras was jointly composed by Zuhûrî and Malik Qummî.

Beginning on fol. 17ᵃ:—

سرود سرایان عشرتکدهٔ قال که بنورس سرابستان حال کارکام و زبان ساخته الد الخ

It concludes thus.—

باز اقبالت بصید ملك رنکین جنك باد
تار جنك عشرتت باد از کسستن در امان
هم بآهنك اصولش نغمه قانون دهد
هم بوفق مدعایش رسم قانون زمان

The above prefaces are in ornate prose mixed with verses. They are all in homage of Ibrâhîm 'Âdil Shâh, and describes his character, valour, benevolence, knowledge, and the splendours of his court. These works of Zuhûrî are very popular in India, and have been printed under the title سه نثر ظهوري in Lucknow 1846, and in Cawnpore, A.H. 1269 and in 1873; English translation, Calcutta, 1887. Special copies are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1076, 1080, and 1241, 33, 36 and 37; Ethé, Ind. Office Lib. Cat., Nos. 1511 and 1512; W. Pertsch, Berl. Cat., pp. 15, 33 and 1006.

IV.

رقعات or پنج رقعه. The five love-letters of Zuhûrî, also called لبسم شهدا.

Beginning on fol. 12ᵇ:—

شهید لبسم دیت عشوهٔ خوبلبها الخ

Edited with commentaries, Cawnpore, A.H. 1280.

Special copies are mentioned in Rieu, ii., p. 742; Ethé, Bodl. Lib Cat., No. 1080, 4; W. Pertsch, Berl. Cat., p. 1007, No. 3.

V.

Mînâ Bâzâr, میبنا بازار. A description of the Bâzâr, called Mînâ Bâzâr, built by Ibrâhîm 'Âdil Shâh in Bijâpûr. This work of Zuhûr is also very popular, and has been frequently published in India. This portion contains illustrations in the Indian style representing the venders, etc., of the Bâzâr. They are found on foll. 32^a, 33^b, 34^b, 35^b 36^b, 37^b, 38^b, 40^a and 41^a.

foll. 42^b–43^a blank.

VI.

Tarkîb-bands, Tarjî'bands and Qaṣîdahs intermixed.

Beginning on fol. 43^b.

اي نام تو بر سر زبانها
وي ياد تو در ميان جانها

See also Ethé, Bodl. Lib. Cat., No 1076, and Ethé, India Office Lib Cat., No. 1501.

Marâṣî or elegies in the form of Tarkîb-bands.

Beginning on fol. 246^a:—

ايام ماتم است بماتم سرا نشين
روز جدائي آمده از خود جدا نشين

Qit'ahs.

Beginning on fol. 269^b.—

بحمد الله از بخت صاحبقران
سعادت قرين گشت كار دكن

Satirical Rubâ'is.

Beginning on fol. 273^a.—

اي خواجه بلاي زن و فرزند بلاست
خصم تو منم خصم خردمند بلاست

Gazals in alphabetical order.

Beginning on fol. 275^b:—

انكه خواهد داشت فردا رحمتش ديوان ما
گشته و صفش آفتاب مطلع ديوان ما

A very large collection of Rubâ'îs, comprising foll. 478ᵇ–555ᵇ. Beginning.—

اي از تو همه نهان و پيدا پيدا
در مدت تو هميشه فردا مردا
در جرات ما مبين فضوليم فضول
در رحمت خود نگر خدائي تو خدا

fol. 556ᵃ blank.

VII.

Sâqî Nâmah, ساقي نامه. The well-known Masnawî of Zuhûrî, which he wrote in praise of Burhân Nizâm Shâh II. (A.H. 999–1037 = A.D. 1590–1628) and the court of Ahmadnagar.

Beginning on fol. 556ᵇ.—

ثناها همه ايزد پاك را
ثريا ده طارم تاك را

Towards the end, on fol. 641ᵃ, the poem is said to consist of 4,500 distichs:—

چهار الف اول قلم داد شان
بتقريب افزود بالصد بران

The Sâqî Nâmah has been lithographed in Lucknow, 1849. Special copies of the poems are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1078 and 1079 and col. 766; Rieu, ii., pp. 678 and 679; Ethé, Ind. Office Lib. Cat., Nos. 1506–1508; W. Pertsch, Berlin Cat., pp. 64 and 697.

II.—Dîwân.—On the margins of this copy, extending foll. 43ᵇ–293ᵇ, the complete poetical works of Nazîrî Nîshâpûrî (*cf.* No. 276), consisting of Qasîdahs, Gazals, Tarkîb-bands, Tarjî'bands, Qit'ahs, and Rubâ'îs, are written in a clear Nasta'lîq.

Beginning of Nazîrî's dîwân :—

اي جلالت خلوت از اغيار تنها ساخته
حكمت تو از كرم دي كار فردا ساخته

The colophon of Nazîrî's Kulliyât (fol. 293ᵇ) says that it was written by one Hasan 'Alî al-Husaynî, at the request of his brother, Sayyid Bandah Husayn, in A.H. 1223.

The Kulliyât-i-Zuhûrî is written in three different hands. foll. 1ᵇ–20ᵃ is a clear Nasta'lîq; foll. 21ᵇ–42ᵃ are written in a Nîm Shikastah

hand, with a subscription which says that this portion was written by one Muhammad Wali, محمد ولي, in Ṣafar, A.H. 1209. The remaining portion, *foll. 43ᵇ–642ᵇ, is written in a fair Nasta'lîq,* within gold-ruled borders, with an illuminated frontispiece.

fol 259 and foll. 589–592 are supplied in a later hand.

A diwân of Zuhûrî was lithographed in Lucknow, 1879.

No. 285.

foll. 276; lines 19; size 9¾ × 5; 7¼ × 3.

The same.

A small collection of Zuhûrî's prose and poetical works :—

1 Preface to the Gulzâr-i-Ibrâhîm, fol. 1ᵇ.

2 Tarkib-bands, Qaṣidahs and Tarjî'bands, fol. 8ᵃ.

3 Rubâ'is, foll. 78ᵇ–121ᵃ.

Beginning —

بر مهر ز عارض تو تقدیم خوشست
پیش تو ز مه سجدهٔ تعظیم خوشست
گلزار جمال یوسف از چشم فتاد
گلگشت بگلزار براهیم خوشست

Like India Office Lib. Cat., No. 1500, the collection of Rubâ'îs in this copy is divided into twenty-two sections.

4 Qaṣidahs, foll. 121ᵇ–158ᵇ.

Beginning :—

زار تر هر لحظه خواهم حال زار خویشتن
سهل باشد بیقراری بر قرار خویشتن

5. Gazals, foll 158ᵇ–254ᵃ.

Beginning .—

عشق کجاست تا خورد خون امید و بیم را
تازه کند بدشمني دوستي قدیم را

6 Preface to the Khwân i-Khalil, foll. 254ᵇ–269ᵃ.

7. Preface to the Nauras, foll. 270ᵇ–276ᵃ.

Written in a clear Nasta'lîq, within gold and coloured-ruled borders, with a frontispiece.

Not dated, 19th century.

No. 286.

foll. 207; lines 14; size 7 × 9; 5 × 2¼.

The same.

Another small collection of Ẓuhûrî's prose and poetical works:—

1. Preface to the Nauras, foll. 1ᵇ–10ᵃ.
2. Preface to the Gulzâr-i-Ibrâhîm, foll. 10ᵇ–20ᵃ.
3. Preface to Khwân-i-Khalîl, foll. 20ᵇ–41ᵃ.
4. Sâqî Nâmah, foll. 41ᵇ–207ᵃ.

This beautiful copy is written in a minute Nîm Shikastah hand, within coloured and gold-ruled borders, with an illuminated frontispiece at the beginning of each section.

The colophon is dated Patna, the 6th of Dulqa'd, A.H. 1099.

Scribe عبد الله شيرازي.

No. 287.

foll. 156; lines 15, size 9 × 6, 6 × 3¼.

ساقي نامه

SÂQÎ NÂMAH.

A beautiful copy of Ẓuhûrî's Sâqî Nâmah, beginning as above.

Written in a fair Nasta'lîq, within gold and coloured-ruled borders.

Not dated, 18th century.

No. 288.

foll. 152, lines 14; size $9\frac{1}{4} \times 5\frac{1}{2}$, $6\frac{1}{4} \times 3\frac{3}{4}$.

دیوان فرج الله شوستری

DÎWÂN-I-FARAJ ULLAH SHÛSTARÎ.

Faraj Ullah Shûstari, فرج الله شوستري, with the poetical title Faraj, was an inhabitant of Shûstar. He was for a long time in India, where he was met by the well-known biographer Taqî Auhadî, who mentions having seen him in Agra, and that he was regarded as one of the learned men of the time.

The author of the Riyâd-ush-Shu'arâ (Lib. copy) says that he has seen the poet's dîwân containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the Yad-i-Baydâ, however, says that Faraj left only four thousand verses. Ârzû, in corroboration to other biographers, says that Faraj came out to India from his native land Shûstar and entered the services of 'Abd Ullah Qutb Shâh, the sixth Sultân of the Qutb Shâhî dynasty of Golconda, during the reign of Shâh Jahân, who gave protection to the said 'Abd Ullah Qutb Shâh for many years when he stood in need of it. Prince Aurangzib was the then governor of the Imperial territories in the Deccan.

For notices on Faraj Ullah's life see Riyad-ush-Shu'arâ, fol. 299ᵇ; Yad-i-Bayda, fol. 189ᵇ, Taqi Auhadî, fol. 564ᵇ; Majma'-un-Nafâ'is, fol. 45ᵇ, Beal's Biographical Dictionary, p. 8.

The diwân consists of only Gazals arranged in alphabetical order.

Beginning

ادا ناولنني الصهبا دمها ثم ناولها
دران لب نسا كوثر رساند باده در دلها

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

No. 289.

foll. 105; lines 17; size $7\frac{3}{4} \times 4$; $5\frac{1}{4} \times 2\frac{1}{4}$.

دیوان شاپور

DÎWÂN-I-SHÂPÛR.

Containing Qaṣîdahs and Gazals.
Beginning of the Qaṣîdahs as in Sprenger, Oude Cat., p. 564 —

چه مژده دارد ازان شاخ گل نسیم بهار
که رقص میکند از شوق بر سرم دستار

Âqâ Shâpûr, آقا شاپور, or, according to Taqî Kâshî (Oude Cat., p. 42), Khwâjah Sharaf-ud-Dîn Shâpûr, خواجه شرف الدین شاپور, a relation of the poets Umîd and Hijrî, of Ṭihrân, with the original name Arjâsp, ارجاسپ, was the son of Khwâjah Khwâjigî, the brother of Khwâjah Muhammad Sharîf, who was successively Wazîr of Khurâsân, Yazd and Iṣfahân under Shâh Ṭahmâsp. (See the Haft Iqlîm of Amîn Râzî, whose cousin the poet was.) Shâpûr was related to the celebrated I'timâd ud-Daulah, the father of Jahângîr's wife, Nûr Jahân, and to him he addressed several Qaṣîdahs. Taqî Auḥadî, a contemporary and friend of the poet, says in his 'Urafât that Shâpûr at first adopted the poetical title of قریبی (Sprenger reads قریبی; while Riyâd-ush-Shu'arâ and Majma'-un-Nafâ'is read as فریبی), which, when he came to India, he changed for شاپور (also شافور). See also Ṭâhir Naṣrâbâdî, fol. 157ª.

The same Taqî Auḥadî says that he at first met the poet in Qazwîn in the beginning of the reign of Shâh 'Abbâs I. and also once in Iṣfahân, when both of them engaged themselves in comparing the dîwân of مسائي, probably a mistake for ثنائي مشهدي.

Shâpûr also came to India, and is said to have left Lahore for 'Irâq in A.H. 1003 = A.D. 1594. Taqî Auḥadî says that Shâpûr's age, when they met each other, was about twenty years and a few months. Taqî Kâshî, *ib.*, says that in A.H. 996 = A.D. 1587 Shâpûr was engaged in imitating the dîwân of Figânî. The author of the Ṣuḥuf-i-Ibrâhîm says that Nâẓim of Tabrîz mentions in his Tadkirah that in A.H. 1026 =

A.D. 1616 he collected Shâpûr's dîwân with him in Iṣfahân. The poet also left an incomplete Masnawi on the lines of Shîrîn and Farhâd.

For notices on the poet's life and work see: Taqî Auḥadî, fol. 372ᵃ; Haft Iqlîm, fol. 298ᵃ, Riyâḍ-ush-Shu'arâ, fol. 210ᵇ; Majma'-un-Nafâ'is, vol. i, fol. 236ᵇ, Ṣuḥuf-i-Ibrâhîm, fol. 482ᵇ. See also Sprenger, pp. 42 and 564; Rieu, p. 674, etc.

fol. 16ᵇ. Gazals in alphabetical order.

Beginning as in Rieu, *ib.*, and Sprenger, *ib.* —

ز خط زابل نگردد جالفزاي لعل جانانرا
ز خاصيت نيندازد غباري آب حيوان را

The initial line of the diwân of Farîbi (another takhalluṣ of Shâpûr), separately noticed in Sprenger, p. 408, is found in this copy on fol. 17ᵇ.

Three or four folios are missing from the end, and the MS. breaks off with the following line —

مکن شاپور بي رخسار او تکليف گلزارم
که گل در چشم من بي روي او خارست پنداري

Written in minute Nasta'liq, within gold and coloured borders, with a small frontispiece.

Not dated, apparently 18th century.

No. 290.

foll. 107, lines 9, size $7\frac{1}{2} \times 5$; $5\frac{1}{4} \times 3$.

ديوان حبيب

DÎWÂN-I-HABÎB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as Ḥabîb and in others as Ḥubb. Some of the Tadhkirahs show several poets of the name of Ḥabîbî, though none of them give any account of their lives. 'Alî Ḥazîn makes mention of a contemporary poet named Ḥabîb, who, he says, was a native of 'Abbâs Âbâd in Iṣfahân. But the verses quoted by the above biographer are not found in this copy of the diwân.

The Ġazals in this dîwân are purely of Ṣûfiç and religious character. The dates of chronogram ranges from A.H. 1013–1027 = A.D. 1604–1618.

In a note on fol. 107ᵇ the poet is called خواجه حبيب صاحب نوشهري.

The dîwân contains Ġazals in alphabetical order. Some Ġazals are in Arabic.

Beginning on fol. 1ᵇ.—

اي پاك حمد پاك تو پاك آز اداي ما
عاجز زبان ما ز ادا همچو راي ما

In the colophon, where the dîwân is called Dîwân-i-Ḥubbî, ديوان حبي, it is said that this copy was written in the fourth year of Bahâdur Shâh's reign by شيخ عبد الواحد.

No. 291.

foll. 21; lines 9; size 8½ × 5, 6 × 3.

نان و حلوا

NÂN-WA-HALWÂ;

OR,

"BREAD AND SWEETS."

A poem on ascetic life by Bahâ-ud-Dîn 'Amulî. Shaykh Bahâ-ud-Dîn Muḥammad bin Sayyid Ḥusayn bin 'Abd-us-Samad al-Ḥâriṣî of Jabal-i-'Âmul, near Damascus, with the takhalluṣ Bahâ'î, شيخ بهاء الدين محمد بن سيد حسين بن عبد الصمد الحارثي العاملي was born on the 19th Dulḥijjah, A.H. 953 = 11th February, A.D. 1547 (see Brock, ii., p. 414). Bahâ-ud-Dîn's father, Sayyid Ḥusayn, an eminent Shî'ah divine, was at first the Shaykh-ul-Islâm in Ardabîl and afterwards Mujtahid in Iṣfahân. In his early youth Bahâ-ud-Dîn went to Iṣfahân, where he flourished in the reign of Shâh 'Abbâs the Great (A.H. 996–1038 = A.D. 1587–1628), who entertained a high regard for this great scholar. At Iṣfahân Bahâ-ud-Dîn continued his study

under his father and other eminent scholars, such as عبد الله يزدي, ملا علي, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahâ-ud-Dîn within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the Shaykh-ul-Islâm, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahâ-ud-Dîn was one of the most distinguished scholars of his time and, like his father, was a great Shî'ah divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated Taqî Majlisî (d. A.H. 1070 = A.D. 1659) was a pupil of Bahâ-ud-Dîn.

On the 4th of Shawwâl, A.H. 1030 = 22nd August, 1621, he became suddenly ill, and, after seven days' illness, died on Tuesday of the same month. Bahâ-ud-Dîn's contemporary historian, Mirzâ Iskandar Beg, in his 'Âlam Ârâ-i-'Abbâsî, fol. 310ᵇ, says that Bahâ'î was working at the Jâmi' 'Abbâsî to his last, and adds that, besides Shâh 'Abbâs, thousands of people attended the funeral procession of this great scholar. According to his wish Bahâ-ud-Dîn was buried at Mashhad. Two chronograms of Bahâ'î's death are quoted in the 'Âlam Ârâ (*loc. cit.*). One composed by Mirzâ Abû Tâlib, the prime minister of Shâh 'Abbâs, which runs thus—

رفت چون شیخ ز دار فانی
گشت ایوان جنانش ماوای
دوستی جست ز من تاریخش
گفتمش شیخ بهاء الدین وای

and the other—

افسوس ز مقتدای دوران

composed by Muhammad Sâlih, nephew of the aforesaid Iskandar Beg. In one copy of Bahâ-ud-Dîn's Jâmi' 'Abbâsî (Add. 23,578 of the British Museum), in a preface to the sixth bâb, A.H. 1021 (12th Shawwâl) is given as the date of his death. The date A.H. 1031 is also given in the MS. copy of the Kashf-ul-Hujub, fol. 2ᵇ. Besides being one of the distinguished 'Ulamâ of his age, Bahâ-ud-Dîn was a good poet, and has left many Gazals and Qasidahs, extracts from which are given in almost all the tadkirahs.

Out of the numerous works of this prolific writer on Shî'ite law, tradition, mathematics and astronomy, the following may be enumerated.—

I.

Miftâḥ-ul-Falâḥ, مفتاح الفلاح (wrongly spelt as مفتاح الفلاع in Ethé, India Office Lib. Cat., No. 1517, and Ethé, Bodl. Lib. Cat., col. 230), consisting of a collection of prayers which was translated into Persian by Jamâl-ud-Dîn Muḥammad bin Ḥusayn Khwânsârî, جمال الدين محمد بن حسين خوانساري, who died in A.H. 1125 = A.D. 1713. See Rieu Supplt., pp. 4b and 254a.

II.

Arba'ûna Ḥadîṣan, اربعون حديثا, or simply Arba'în, اربعين, composed in Ṣafar, 995 = January, 1587, in Iṣfahân. See Berl. 1527; Brit. Mus., 187.

III.

Risâlah fî Taḥrîm-i-Ḏabâ'iḥ-i-Ahl-il-Kitâb, رساله في تحريم ذبايح اهل الكتاب.

IV.

Risâlah fî Waḥdat-il-Wajûd, رساله في و حدت الوجود.

V.

Jâmi' 'Abbâsî, جامع عباسي. The popular exposition of Muḥammadan civil and ecclesiastical laws according to the Shî'ah school. compiled at the request of Shâh 'Abbâs the Great, revised and annotated by 'Izz-ud-Dîn Muḥammad bin Mîr Abul Ḥasan bin Muḥammad Ismâ'il al-Ḥusaynî al-Mûsawî, عز الدين محمد بن مير ابو الحسن بن محمد اسمعيل الحسيني الموسوي. The first five bâbs of this popular work were completed by Bahâ-ud-Dîn, after whose death the remaining fifteen bâbs were supplied by Nizâm bin Ḥusayn of Sâwah, نظام بن حسين الساوجي.

See Rieu, p. 25; Ethé, Bodl. Lib. Cat., No. 1784; Ethé, India Office Lib. Cat., No. 2581; W. Pertsch, Berlin Cat., pp. 250, 251, etc., etc. Lithographed at Lucknow, 1264, and at Tabrîz, 1277.

VI.

Tashrîḥ-ul-Aflâk, تشريح الافلاك, on astronomy, with a Persian commentary under the title of Taqrîḥ-ul-Adrâk, تقريح الادراك,

by Ṣadr-ud-Dîn Muhammad bin Ṣâdiq al-Husaynî, صدر الدين محمد بن صادق الحسيني.

Noticed in Loth, Arab. Cat., p. 298[b]; Arab. Cat. of the Brit. Mus., p. 244; and W. Pertsch, Berlin Cat., p. 76.

VII

Risâlat-uṣ-Safîhah, رسالة الصفيحه. See Berlin Cat., 5801, and Brit. Mus., 1346.

VIII

Fawâ'id-uṣ Ṣamadîyah fî 'Ilm-il-'Arabîyah, فوايد الصمدية في علم العربيه.

IX.

Khulâṣat-ul-Ḥisâb, خلاصة الحساب, on arithmetic.

See Loth, Arab Cat., p. 220; Brit. Mus., p. 622; Cat. des MSS. et Xyl., p 230, J. Aumer, p. 138, Ḥ. Kh., vol iii., p. 168, etc.

A Persian paraphrase of this work, under the title Tarjumah-i-Khulâṣat ul-Ḥisâb, ترجمهٔ خلاصة الحساب, is noticed in Ethé, India Office Lib. Cat., No. 2251. A part of another Persian paraphrase, entitled Fayḍ-ul-Wahhâb fî Sharḥ-i-Khulâṣat-il-Ḥisâb, فيض الوهاب في شرح خلاصة الحساب, made by Niẓâm-ud-Dîn Ahmad bin Muḥammad 'Abd Ullah Ash-Shahîd, نظام الدين احمد بن محمد عبد الله الشهيد, is also noticed in the same Ethé, India Office Lib. Cat., No. 2252. For an abridged Persian translation of the work by Luṭf-Ullah Muhandis (astronomer), لطف الله مهندس بن استاد احمد معمار لاهوري, see Ethé, India Office Lib. Cat., No. 2253, and Rieu, p. 451.

There are several Arabic commentaries on the Khulâṣat-ul-Ḥisâb: the best known among them are: 'Iṣmat Ullâh's انوار خلاصة الحساب (A.H. 1086 = A.D. 1675), printed at Calcutta, 1829; Luṭf-Ullâh's, Ḥâjî Ḥusayn Yazdî's, and Shams-ud-Dîn 'Alî Ḥusaynî Khalkhâlî's. See Loth, Arab Cat., p. 221. The Khulâṣat-ul-Ḥisâb has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, A.H. 1268. Arabic text with German translation by Nesselmann, Berlin, 1843. French translation by Aristide Marre in "Nouvelles annales de mathématiques par Terquem e Gerono," 1846, vol. v., p. 263; new edition, Rome, 1864.

X

Kashkûl, كشكول or كچكول, or the Beggar's Bowl. A large collection of Analecta in seven volumes, containing both Arabic and

Persian extracts. It has been printed in Ṭihrân in 1266 and in Bûlâq It is described by Goldziher in the Sitzungsberichte of the Vienna Academy, part 78, and Loth, Arab. Cat., No. 834. See also Mélanges Asiatiques, vol. vi., p. 108.

XI.

Risâla-i-Asṭarlâb, رسالهٔ اصطرلاب, a treatise on the Astrolabe noticed in Ethé, Bodl. Lib. Cat., No. 1508.

XII.

Mas͟hriq-us͟h-S͟hams, مشرق الشمس (called مشرق العين in the Safînah in Ethé, Bodl. Lib. Cat., col. 220). See Ṣuḥuf-i-Ibrâhîm, fol. 115[b].

See also G. Flügel, iii., p. 510, where to the works just enumerated are added الحبل المتين, الزبدة في الاصول, التهذيب في النحو, العروة الوثقي, الصراة المستقيم

A work entitled Biḥâr-ul-Anwâr, بحار الانوار, by Bahâ-ud-Dîn, is mentioned in W. Pertsch, Berlin Cat., p. 59.

Two Arabic letters to Mirzâ Ibrâhîm by this author are also mentioned in *ib.*, p. 99.

Two Arabic riddles, one on قانون and the other on كافيه are mentioned in Loth, Arabic Cat., p. 298.

Besides the Nân-wa-Ḥalwâ, another mystical Masṉawî called S͟hîr-wa-S͟hakar, شير و شكر, "Milk and Sugar," is noticed in Rieu, ii., p. 831; W. Pertsch, Berlin Cat., p. 699; J. Aumer, p. 4, etc. It has been lithographed in Constantinople, A.H. 1282.

A work entitled Is̱nâ-'As͟harîyah, اثنا عشريه, by this author is mentioned in the MS. copy of the Kas͟hf-ul Ḥujub, fol. 2[b].

For notices of Bahâ-ud-Dîn's life and his works, see: Taqî Auḥadî, fol. 155[b]; K͟hulâṣat-ul-Afkâr, fol. 27[a]; 'Âlam Ârâ-i-'Abbâsî, fol. 310; Natâ'ij-ul-Afkâr, p. 69; Mak͟hzan-ul-Gharâ'ib, fol. 100; Nis͟htar-i-'Is͟hq, fol. 288; Ṣuḥuf-i-Ibrâhîm, fol. 115[a], etc., etc.

See also Sprenger, Oude Cat., pp. 368 and 369; Rieu, i., pp. 25 and 26; Cat. des MSS. et Xlyographes, p. 238; Malcolm's Hist. of Persia, i., p. 558; Ethé, Bodl. Lib. Cat., Nos. 1508, etc.; Ethé, India Office Lib. Cat., Nos. 1517–1520 and 2251–2253.

Copies of the Nân-wa-Ḥalwâ are noticed in A. Sprenger, Oude Cat., p. 368; W. Pertsch, Turkish Cat., No. 3, 5; Berlin Cat., pp. 116, 1, 668 and 698, 18; J. Aumer, p. 4; Ethé, Bodl. Lib. Cat., Nos. 1085–1088; Nos. 1239, 29 and col. 768, Ethé, India Office Lib. Cat., Nos. 1517–1520

The Nân-wa-Ḥalwâ has been lithographed in Constantinople, 1268 and 1282.

The Masnawi is a sort of introduction to Maulânâ Rûmi's Masnawi. It is introduced by a short prose in Arabic which begins thus on fol. 1b:—

اما بعد حمد الله تعالي علي افضاله و الصلوة و السلام علي اشرف الخلائق

The poem itself begins thus on fol. 2a:—

ايها اللاهي عن العهد القديم
ايها الساهي عن النهج القويم

The Masnawi is also called سوانح الحجاز on account of its having been composed in course of the author's pilgrimage. See Majma'-ul-Fuṣaḥa, vol. ii, p. 9.

The present copy is written in a clear Nasta'lîq, within gold-ruled borders, with a fairly decorated frontispiece.

Dated A.H. 1106.

No. 292.

foll. 517; lines 17; size 9½ × 5½; 7 × 3½.

ديوان طالب آملي

DÎWÂN-I-TÂLIB-I-ÂMULÎ.

The lyrical poems of Muḥammad Ṭâlib of Âmul. Maulânâ Muḥammad Ṭâlib (also called Ṭâlibâ) of Âmul in Mâzandarân, مولانا محمد طالب الاملي, was a cousin of the celebrated Ḥakîm Rukn-ud-Dîn Mas'ûd Masîḥ, better known as Ḥakîm Ruknâ (d. A.H. 1066 = A.D. 1655) of Kâshân, who composed the following Qiṭ'ah on Ṭâlib's death:—

فرزند عزيز طالب و خويشم رفت
زين واقعها چه با دل ريشم رفت

من بودم و آن عزیز در عالم خاك
خاکم بر سر که آن هم از پیشم رفت

Tâlib came to India and attached himself at first to the service of Mirzâ Ġâzî Beg Tarkhân (ruler of Sindh from A.H. 1015–1020 = A.D. 1606–1611), son of Mirzâ Jânî Beg Tarkhân (A.H. 993–1008 = A.D. 1584–1599). Like his father, who adopted the poetical title of Ḥalîmî, Ġâzî Beg was an ardent admirer of poetry, and himself composed poems under the takhallus of Waqârî (*vide* Blochmann's Â'în-i-Akbarî, vol. i., pp. 362–364). Like other poets, such as Mullâ Murshid, Wâṣilî, Mullâ Asad and Fagfûrî, Ṭâlib enjoyed the warm favours of Mirzâ Ġâzî Beg. After the death of Ġâzî Beg, Ṭâlib found another learned, benevolent, and more influential master in I'timâd-ud-Daulah, Wazîr of the emperor Jahângîr and father of Jahângîr's wife, the celebrated Nûr Jahân Begam. Ṭâlib's attachment with these learned and influential personages soon acquired for him a vast reputation, and, having a patron like I'timâd ud-Daulah, the poet had no difficulty in obtaining access to the court of Jahângîr and in securing the warm favour of the emperor. Jahângîr, an ardent admirer of poetry, in which he himself was well versed, in recognition of Ṭâlib's merit, honoured him, in the 14th year of his reign (A.H. 1028 = A.D. 1618), with the title of ملك الشعراء, or Poet Laureate. While referring to this, the emperor, in his Tuzuk, p. 286, speaks of the poet in the following commendatory words:—

درین تاریخ طالب آملي بخطاب ملك الشعرا خلعت امتیاز پوشیده اصل او از آمل است یکچندي باعتماد الدوله میبود چون رتبهٔ سخنش از همکنان در گذشت در سلك شعراي پاي تخت منتظم گشت -

So Ṭâhir Naṣrâbâdî's statement that Tâlib received the above title during the reign of Shâh Jahân is erroneous. See also Iqbâl Nâma-i-Jahângîrî, p. 308, where Ṭâlib is mentioned among the poets of Jahângîr's reign and is designated there as ملك الشعراء.

In A.H. 1029 Ṭâlib went to Fathpûr and, his mind becoming deranged, he died, according to the best authorities, in A.H. 1035 = A.D. 1625. Mullâ Shaydâ, a contemporary of Ṭâlib, is said to have composed the following chronogram on the poet's death —

دارای فلك از مردن طالب هان داد
امروز بنای نظم از پا افتاد
تاریخ وفاتش از خرد جستم گفت
حشرش بعلی ابن ابی طالب باد

The author of the Ṣuḥuf-i-Ibrâhîm, while remarking that Ṭâlib was specially well versed in Qaṣîdahs, says that the poet composed a جهانگیر نامه consisting of five thousand verses و جهانگیر نامه مشتمل پنج هزار بیت نظم کرده.

Mr Beale, in his Miftâh-ut-Tawârîkh, p. 315, while noticing the life of Nûr Jahân Begam, incidentally mentions that when Ṭâlib was once arrested or imprisoned by Jahângîr's order, the poet sent the following couplet to the Begam—

ز شرم آب شدم آب را شکستی نیست
بحیرتم که مرا آبروی از چه شکست

and that the Begam thus replied to the poet یخ بست و شکست. We cannot place much reliance on the above statement of Mr. Beale, since none of the reliable biographers of Ṭâlib gives us to understand that Jahângîr was ever displeased with the poet. On the contrary, Jahângîr in his Tuzuk (*loc. cit.*) himself says that Ṭâlib was the best of his contemporary poets, and that the emperor honoured him with the title of ملك الشعراء.

From some of his Qit'ahs, found in some copies of his dîwân, it would appear that Ṭâlib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahângîr offered the poet the post of مُهر دار (Keeper of Seals), he refused in a very polite form, and sent a long Qiṭ'ah (found on foll. 182ª–183ᵇ of copy No. 295) to the emperor, in which the poet made very pleasing excuses.—

ز شاعر ثنا سنجی آید نه خدمت
که بلبل نوا خوان بود نی شکاری . . .
چو مِهر تو دارم چه حاجت بمُهرم
مرا مِهر داری به از مُهر داری

On another occasion, when Jahângîr asked Ṭâlib to have a shave, the poet spontaneously extemporized a beautiful Qiṭ'ah (found on fol. 179[a] of copy No. 295) in the emperor's presence and thus avoided the shaving :—

سفر میکنم صاحبا ورنه من
چه سر بلکه گردن تراشیدمي . . . .
سر و ریش و ابرو بروت و مژه
برسم برهمن تراشیدمي . . . .
هرالکو تراشید پیش از همه
از و پیشتر من تراشیدمي . . . .
چو من راهیم خارج از رسم تو
که سر وقت رفتن تراشیدمي
وگرنه بایمای ابروي تو
سر از صفحهٔ تن تراشیدمي

For notices on the poet's life and his works, see, besides the references given above: Riyâḍ-ush-Shu'arâ, fol. 240; Atash Kadah, p. 224; Makhzan-ul-Ġarâ'ib, fol. 496; Khulâṣat-ul-Afkâr, fol. 101[b]; Majma'-un-Nafâ'is, vol. ii., fol. 287[b]; Nishtar-i-'Ishq, fol. 1077; Yad-i-Bayḍâ, fol. 136[a]; Khazânah-i-'Âmirah, fol. 224[a]; Natâ'ij-ul-Afkâr, p. 271; Ṣuḥuf-i-Ibrâhîm, fol. 565[b].

See also Sprenger, Oude Cat., pp. 125 and 575; Rieu, ii., p. 679; J. Aumer, p. 38; Ouseley, Biogr. Notices, pp. 176–179; W. Pertsch, p. 23, and Berlin Cat., p. 913; Ethé, Bodl. Lib. Cat., Nos. 1090–1092; Ethé, India Office Lib. Cat., Nos. 1524–1529; E. D. Ross and E. G. Browne, Persian and Arabic MSS., India Office Lib., p. 152, etc., etc.

Contents of the dîwân :—

This copy consists of Ġazals, arranged in alphabetical order, and Rubâ'îs only.

fol. 1[b]. Beginning of the Ġazals :—

ما را کشد چو موي تو بخت بلند ما
هر موي تازیانه شود بر سمند ما

fol. 462ª. Rubâ'is.
Beginning:—

يارب بكرم چاشني تحقيقي
زين باغ تصورم كل تصديقي

Written in a fair Nasta'liq, within gold and coloured borders, with a double-page ordinary 'unwân.
Dated 17th Muḥarram, A.H. 1155.

No. 293.

foll. 313; lines 12; size 11 × 7; 5¾ × 3.

The same.

Another copy of Ṭâlib Âmulî's dîwân containing Ġazals, arranged in alphabetical order, and Rubâ'is.
fol. 1ᵇ. Ġazals.
Beginning:—

بايما نكته مي سنجد نميدانم زبانش را
خدايا فيض الهامي كه دريابم بيانش را

fol. 282ª. Rubâ'is.
Beginning as in the preceding copy:—

يارب بكرم چاشني تحقيقي الخ

On comparing with the preceding copy it will be seen that the arrangement of the Rubâ'is in both the copies is identical, and that some twenty Rubâ'is at the end are wanting in the present copy. The last line, with which the MS. breaks off, is the following second line of the first couplet of a Rubâ'i:—

چشمي در موج اشك تا مژگان غرق

Written in a good Nasta'liq, within gold borders.

The original folios are placed in new margins.
No date, apparently 17th century.

No. 294.

foll. 175; lines 12; size 11 × 7; 5¾ × 3.

The same.

Another copy of Ṭâlib's dîwân, containing Qaṣîdahs, Qiṭ'ahs, Tarkîb-bands and Maṣnawîs.

fol. 1ᵇ. Qaṣîdahs.

Beginning.—

چون کج نهم بفرق خرد افسر بیان

از مدح شه اتاقه زنم بر سر زبان

fol. 112ᵇ. Qiṭ'ahs.

Beginning:—

ایا ستوده صفاتی که از گل وصفت

کلاه گوشهٔ اندیشه گلشن است مرا

fol. 141ᵇ. Tarkîb-bands.

Beginning:—

ای روی تو رنگ روی بستان

وی عکس لب تو مایهٔ جان

fol. 169ᵃ. Maṣnawîs.

Beginning:—

شنیدم روزی از طرز اشنائی

عروس نکته را برقع کشائی

It should be observed here that the preceding copy is only the last portion of the present MS., and is somehow or other bound separately. The contents of both the copies, when taken together, will very nearly make a complete copy of Ṭâlib's dîwân, like the one mentioned in Ethé,

India Office Lib. Cat., No. 1524. The Maṣnawî on the hunting excursion of Jahângîr, noticed in Rieu, iii., p. 1001, and beginning with the line—

بیا اي سپهر پلنگینه پوش
هزبراله به نشین و بکشاي گوش

is not found in the collection of Ṭâlib's works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins.

No. 295.

foll. 209, lines 15; size 8½ × 5; 7 × 3.

The same.

Another copy of Ṭâlib's diwân, containing Qaṣidahs, Qiṭ'ahs, Tarkib-bands.

fol. 1ᵇ. Qasidahs.

Beginning as in most copies —

چون کج نهم بفرق خرد افسر بیان الخ

fol. 145ᵇ Qiṭ'ahs.

Beginning —

اي کریمي که محسنات ترا
نتوانم نمود انشا من

fol. 187ᵇ. Tarkib-bands.

Beginning as in the preceding copy.—

اي روي تو رنگ روي بستان الخ

The Ġazals and the Maṣnawis are wanting in this copy.

Written in a fair Nasta'liq, within gold borders.

Not dated, apparently 18th century.

No. 296.

foll. 175; lines 17; size 9½ × 5½; 7 × 3¼.

قصايد طالب آملي

QAṢÂ'ID-I-ṬÂLIB-I-ÂMULÎ.

This copy contains the Qaṣîdahs of Ṭâlib without any alphabetical order.

Beginning:—

زدم خوش در جوالي بر بساط معصيت پائي
كنون در برم طاعت نيست چون من مجلس آرائي

Written in a fair Nasta'lîq, within gold and coloured-ruled borders. Not dated, apparently 18th century.

No. 297.

foll. 99, lines 17; size 11¾ × 6¾; 8¼ × 4.

پدماوت

PADMÂWAT.

A poem on the lines of Fayḍî's Nal Daman, describing the love story of Ratan Sen and Padam, also known as Rat Padam, founded on the older Hindi story of the same title, which was composed in Bhâkâ by Malik Muḥammad Jâ'isî in A.H. 947 = A.D. 1540 for Shîr Shâh (see Garcin de Tassy, Litterature Hindouie, vol. ii., p. 97), and rendered into Persian verses by Mullâ 'Abd ush-Shakûr, also called, according to a colophon of a Bodl. Lib. Copy, No. 1125, Shaykh Shukr Ullah. Mullâ 'Abd ush-Shakûr, who styled himself Bazmî, was the son of Shaykh Munawwar. He was born in A.H. 1001 = A.D. 1592 and, according to good evidence, was an inhabitant of Karaj or Karj in Gujarât. But in Sprenger, Oude Cat., p. 376, we find that, after staying for some time at Shîrâz, Bazmî came out to Gujarât during the reign of Jahângir. In his twenty-seventh year, A.H. 1028 = A.D. 1619, Bazmî

composed the *Padmâwat*, consisting of three thousand and fourteen verses, and dedicated it to the emperor Jahângîr, as appears from the following verses quoted in Sprenger, Oude Cat., *ib.* —

در سال هزار بیست و هشت
این ملك خیال منتظم گشت
شد با سه هزار چارده دُر
این درج ز موج طبع من پُر

Bazmî died at Agra in A.H. 1073 = A.D. 1662, leaving a dîwân and the present poem.

For references, see Rieu, iii., p. 1036; Sprenger, Oude Cat., p. 376; Ethé, Bodl. Lib. Cat, No. 1125; Ethé, Ind. Office Lib. Cat., No. 1582.

Beginning of the poem as in Ethé, Ind. Office Lib. Cat., *ib.* :—

ای نام تو نقش لوح جانها
در مانده بوصف او زبانها

The poem has been edited in Lucknow, 1844 and 1865. A Hindûstâni translation of the same by Diyâ ud-Dîn 'Ibrat of Delhi, completed by Ġulâm 'Alî Mashhadî 'Ishrat, appeared in Lucknow, 1858; and a version in a dialect, half Bhâkâ and half Hindûstânî, by 'Abd ul Jalîl Balgrâmî, is mentioned in Rieu, *loc. cit.* A Pushtû translation by Ibrâhîm has been noticed in Z. D. M. G., vol. xvi., p. 789.

Other Persian versions are:—(1) by Ḥusayn of Ġaznah, mentioned in W. Pertsch, Berlin Cat., p. 911; (2) by Mîr 'Askarî 'Âqil Khân Râzî (*d.* A.H. 1108 = A.D. 1696); and (3) by Ḥusâm ud-Dîn, who composed the Masnawi styled حسن و عشق in A.H. 1071 = A.D. 1660 and dedicated to 'Âlamgîr.

This splendid copy, containing a very fine specimen of Indian illustrations, was written only seven years after the author's death, as will appear from the date given in the colophon :—

تمام شد نسخهٔ پد و ماوت اضیف مولانای مولا بزمی بتاریخ بیست و نهم ماه ربیع الثانی سنه ۱۰۸۰ هجری بخط اقل خلق الله . . .

The first two folios are beautifully illuminated, and the copy is written in a good Nasta'liq.

No. 298.

foll. 144; lines 15; size 6¼ × 3½; 4⅜ × 2¼.

مثنوي شفائي

THREE MAṢNAWÎS BY SHÎFÂ'Î.

Ḥakîm Sharaf-ud-Dîn Ḥasan Shifâ'î, son of Ḥakîm Mullâ Iṣfahânî, was a renowned physician in his day. He flourished during the reign of Shâh 'Abbâs the Great (A.H. 1052 = A.D. 1642), to whose court he was attached. He was also for some time in the employ of Mîr Ġiyâṣ-ud-Dîn Manṣûr of Shîrâz. Tûqî Auḥadî, fol. 380ᵇ, mentions in his work that he cultivated the society of Shifâ'î for some time and had many literary discussions with him. He praises him (Shifâ'î) highly, and says that he composed poems with him which exceeded more than about one hundred and fifty in number. The number of poems that Shifâ'î composed singly was forty or fifty thousand, out of which he sent twenty thousand and twenty poems to India with three Maṣnawîs. His Maṣnawîs are all the outcome of his natural feelings. He was a past-master in all branches of poetry; though his Maṣnawîs and Qaṣîdahs may not come up to his odes, the style of which has a special beauty of its own, still they are excellent in their own way. He took the lyrics of Bâbâ Figânî for his model.

He died in the year A.H. 1037, the 15th of Ramaḍân (A.D. 1628, 9th May).

For notices see Majma'-un-Nafâ'is, fol. 193ᵃ; Sprenger, Oude Lib. Cat., p. 570; Rieu, ii., p. 822; Bodl. Lib. Cat., p. 341; Riyâḍ-ush-Shu'arâ, fol. 277ᵃ; Âtash Kadah, p. 183; Khulâṣat ul-Afkâr, fol. 889ᵇ; Nishtar-i-'Ishq, fol. 952; Yad-i-Bayḍâ, fol. 117ᵇ; Ethé, India Office Cat., No. 1532.

Contents:—

I.

fol. 1ᵃ.

مهر و محبت

OR,

"LOVE AND AFFECTION."

Beginning.—

الهي از سر عاشق نواري
دلي ده كاردان عشقباري

This Maṣnawī was composed in A.H. 1021 = A.D. 1621, as would appear from the following chronogram :—

سخن را میکشودم پرده از چهر
که ناگه رو نمود این نسخهٔ مهر
نهان فکر باطل کندم از بیخ
که هم این نسخهٔ مهراست تاریخ

II.

fol. 42.

نمکدان حقیقت

Beginning :—

ای بشهد سخن ملاحت سای
بنمکدان طرز راه نمای

III.

fol. 114ᵇ.

قصهٔ عراقین

A Maṣnawī in imitation of Khâqânî's Tuḥfat ul-'Irâqayn. The title of the poem is given on fol. 113ᵇ.

Beginning :—

ای درد تو تحفهٔ عراقین
وی زهر تو شکر مذاقین

Written in a good minute Nasta'liq, within gold-coloured borders. Not dated, apparently 12th century A.H.

No. 299.

foll. 116, lines (central col.) 15, (margl. col.) 25; size 9¼ × 6, 7¾ × 4¼.

دیوان شفائي

Dîwân of Shifâ'î, consisting of Gazals, Qaṣîdahs and Rubâ'is without any order.

Beginning :—

يا جاعل المبادي يا علة العلل

fol. 113ª (margin). Rubâ'is.
Beginning :—

دوزخ نفس مرا جبين ميبوسد
اخگر لب آه آتشين ميبوسد
زان پيش كه صرصر كند آتشبازي
مي آيد و پيش من زمين ميبوسد

Written in a clear Nasta'liq, within gold-ruled borders.
Not dated, apparently 18th century.

No. 300.

foll. 213; lines 17; size $9\frac{1}{4} \times 5\frac{1}{4}$; 6×3.

The same.

Another copy of Shifâ'i's dîwân, containing Gazals and Rubâ'is.
fol. 1ᵇ. Gazals in alphabetical order.
Beginning :—

تا عشق رفته روز ازل بر زبان ما
نازد بحرف عشق زبان در دهان ما

fol. 207ᵇ. Rubâ'is.
Beginning :—

هرچند كريم است خداي غفار

Written in a fair Nasta'liq.
Dated A.H. 1254.

No. 301.

foll. 53; lines 13–15; size, 7¼ × 4½; 5 × 3.

ديوان محمد صوفي

DÎWÂN-I-MUHAMMAD ŞÛFÎ

The biographers record several poets of the name of محمد صوفي, Muhammad Şûfî, and confound them with one another. The author of the Şuḥuf-i-Ibrâhîm, foll. 498ᵃ–499ᵃ, notices not less than six different poets with the name of Muḥammad Şûfî, under the letter ص; *e.g.*, -صوفي مازندراني-صوفي شيرازي-صوفي كرماني-صوفي اردستاني صوفي همداني and صوفي آملي. The author of the Âtash Kadah mentions one صوفي اصفهاني; while in some tadkirahs we also find one صوفي كشميري. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the dîwân, leads us to a reasonable conclusion that there are only two or three poets bearing the name محمد صوفي. The present Muḥammad Şûfî, author of this dîwân, who is generally confused with others, was originally a native of Mâzandarân, and to this the poet himself refers thus on fol. 11ᵃ—

مرا گجرات ازان گشت است مسكن

كه از مازندرانم يادگار است

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the Majma'-un-Nafâ'is wrongly calls this poet a native of Shîrâz, and still expresses his inability to decide whether محمد صوفي شيرازي and محمد صوفي كرماني are different or identical.

We can, however, rely upon the statement of the poet's contemporary biographer, Taqî Auḥadî, who notices only two poets of the name of Muḥammad Şûfî, namely, مولانا محمد صوفي استرابادي and مولانا محمد صوفي مازندراني, and takes great precaution in distinguishing the one from the other. As this learned biographer places

both the poets under the letter م, we come to the conclusion that this Muhammad Ṣûfî, like the other, adopted the poetical title of محمد, Muhammad, and not Ṣûfî, as wrongly asserted by almost all the biographers. Moreover, in the dîwân we find the poet always adopting the takhallus محمد. He was a great traveller and a distinguished follower of Ṣûfism. He travelled to India during the reign of the emperor Akbar, and settled in Gujarât, from where he performed several pilgrimages to Mecca and, according to some, spent his last days in Kashmir. He made a selection of about 50,000 verses (according to some 60,000) from the dîwâns of the earliest poets in A.H. 1010 = A.D. 1601, to which he gave the title of بتخانه, Butkhânah (see Ethé, Bodl. Lib. Cat., No. 366). It was subsequently amplified by 'Abd-ul-Laṭif 'Abd Ullah-al-'Abbâsî in A.H. 1021 = A.D. 1612, who added a preface and biographical notices of the poet and called it خلاصة احوال الشعرا. The author of the Majma'-un-Nafâ'is says that the tadkirah of Taqî Auhadî consists of selections from the above work of Muhammad Ṣûfî. His ساقي نامه, Sâqî Nâmah, comprising foll. 43ᵇ–53ᵃ of this copy, which he composed in A.H. 1000 = A.D. 1591 is very popular. Taqî Auhadî states that while he was composing his well-known tadkirah, between A.H. 1022–1024 = A.D. 1613–1615, Muhammad Ṣûfî was residing at Gujarât, where he (Auhadi) repeatedly visited the poet. Here Muhammad Ṣûfî made friendship with the celebrated Mullâ Nazîrî of Nishâpûr, with whom he very often held poetical discourses. An unpleasantness, however, arose between the two and Muhammad Ṣûfî broke off relations with Nazîrî, and did not even visit Nazîrî in his last illness; he, however, joined his funeral procession, which took place in A.H. 1022 = A.D. 1613. Besides being well known for his Butkhânah and the Sâqî Nâmah, Muhammad Ṣûfî enjoys a fairly wide reputation as a good Rubâ'î writer.

We do not find any reliable date of the poet's demise. In Bland, Journal Roy. As. Soc., Lond., ix., p. 165, we are told that he was still living in Gujarât in A.H. 1038 = A.D. 1628; while the authors of the Nishtar-i-'Ishq, Makhzan-ul-Garâ'ib, and a few others, give us to understand that while Jahângîr summoned the poet from Kashmir, he died at Sirhind on his way to the imperial court in A.H. 1035 = A.D. 1625, and they give the following chronogram in support:—

مهرداله یکي شد بعق محمد صوفي

This date of the poet's death is also given in the Riyâḍ-ush-Shu'arâ.

Notices on the poet's life will be found in Taqî Auhadi, fol. 701ᵇ; Haft Iqlim, fol. 309ᵇ; Mir'ât-ul-'Âlam, fol. 446ᵇ; Riyâḍ-ush-Shu'arâ,

fol. 384ᵇ; Tadkirah-i-Ṭâhir Naṣrâbâdî, fol. 183ᵃ; Âtash Kadah, p. 243; Yad-i-Bayḍâ, fol. 209ᵃ; Majma'-un-Nafâ'is, vol. i., fol. 274ᵇ; Makhzan-ul-Ġarâ'ib, fol. 811; Nishtar-i-Ishq, fol. 1579; Ṣuḥuf-i-Ibrâhîm, fol. 498ᵇ.

See also Ethé, Bodl. Lib. Cat., No. 366; Sprenger, Oude Cat., pp. 33, 88, 386 and 499; Bland, Journ. Roy. As. Soc., Lond., ix., p. 165; Blochmann's Â'în-i-Akbarî, vol. i., p. 590.

Contents of the dîwân :—

fol. 1ᵃ Qaṣidahs without any alphabetical order.
Beginning as in Sprenger, Oude Cat., p. 499 :—

آه ازین آسمان آتشبار
داد ازین روزگار مردم خوار

fol. 13ᵃ Ġazals, arranged in alphabetical order.
Beginning —

هوس در سر شود آتش مرا اندر دل شبها
نفس در سینه چون خنجر شود هنگام یاربها

The initial Ġazal quoted in Sprenger, p 500, is the second in this copy.

fol 34ᵇ. Rubâ'is.
Beginning —

روزي که بدست دیدم آن مست آنجا
افتاده دل شکسته از دست آنجا
جائي افگند دست عشقم آنجا
کافتاده فلک بخاك راهست آنجا

fol. 43ᵇ. The famous ساقي نامه, Sâqî Nâmah.
Beginning as in Sprenger, Oude Cat., p. 386 :—

الا اي دل مانده از کار و بار
به مستي و دیوانگي سر برار

According to the following concluding verse the poet composed the Sâqî Nâmah in A.H. 1000 = A.D. 1572 .—

که نظم این گوهر آبدار (*sic*)
ز تاریخ هجرت شد ستي هزار

Written in a fair Nasta'lîq, within gold and coloured-ruled borders. Not dated, apparently 18th century.

No. 302.

foll. 191; lines 14; size 8¾ × 5; 6 × 3.

فلک البروج

FALAK-UL-BURÛJ.

A poem in imitation of Niẓâmî's Haft Paykar, in the same metre and subject.

By Rûḥ-ul-Amîn.

Beginning with a preface.—

بروج معلقه اثني عشر که بر هفت این نیلین حصار ازو یکی هزار
کردیده الخ

Rûḥ-ul-Amîn was the poetical title of Mîr Muḥammad Amîn of Shahristân in Iṣfahân, میر محمد امین شهرستاني المتخلص به روح الامین. His elder brother, Mîr Jalâl-ud-Dîn Ḥusayn, who was succeeded by his cousin Mirzâ Raḍî (*d.* A.H. 1026 = A.D. 1616), held a very influential position under Shâh 'Abbâs I. Muḥammad Amîn came to the Deccan in A.H. 1013 or in A.H. 1010 = A.D. 1601 (see Rieu, p. 675), and entered the service of Muḥammad Qulî Quṭb Shâh of Golconda (A.H. 988-1020 = A.D. 1580–1611). He gained the highest favour of the king, and was very soon honoured with the title of Mîr Jumlah. Amîn, however, left the court, in a little distress, during the time of Sulṭân Muḥammad Quṭb Shâh (A.H. 1020–1083) and went to seek favour in the court of 'Âdil Shâh of Bijâpûr, but being disappointed he left India and entered the court of Shâh 'Abbâs. Having failed to gain any high position under Shâh 'Abbâs, Amîn sent a petition to Jahângîr praying for his admission in the emperor's court. On receiving the emperor's order Amîn fled from the court of Shâh 'Abbâs, and entered the Moghal emperor's service in A.H. 1027 = A.D. 1617. He held several high positions under this emperor, and continued to enjoy still more favours from Shâh Jahân, till he fell a victim on the 10th of Rabi' II., A.H. 1047

= A.D. 1637. See **Ma'āṣir-ul-Umarā**, vol. ii., p. 300. See also **Ṣuḥuf-i-Ibrāhīm**, fol 345[b]; Rieu, ii., p. 675.

In the preface the poet, after praising God, deals in length with the praise of his patron Sulṭān Muḥammad Qulī Quṭb Shāh, for whom he wrote the present poem. On fol. 4[b] the title of the work is given thus .این کتاب مستطاب بفلك البروج موسوم گشت. Another title آسمان هشتم appears in the epilogue, fol. 182[b]:—

شد چو این کاخ سربلند تمام
کردمش آسمان هشتم نام

This is the fourth poem of the poet's intended Khamsah. The first three being :-(1) On the loves of Parwiz; (2) a poem entitled **Maṭmaḥ**, and (3) the Laylā Majnūn. See Rieu, pp. 675 and 676, where a copy of the poet's Laylā Majnūn, and the present poem (the fourth poem of the Khamsah) under the title آسمان هشتم, and also a copy of his diwān entitled گلستان ناز, are mentioned.

The date of composition, A.H. 1021 = A.D. 1612, is given on fol. 190[b]

گشت یك بست چون فزون بهزار
شد مکمل چو چرخ این گلزار

Cf. the line quoted in Rieu, *loc. cit.*, bearing the same date but in a different reading.

On fol. 187[b] the poet says that while composing this poem he suddenly lost his patron Sulṭān Muḥammad Qulī Quṭb Shāh, and that he then dedicated it to Sulṭān Muḥammad Quṭb Shāh, the successor of Muḥammad Qulī Quṭb Shāh.

Contents :—

foll. 1[b]–10[a]. Preface.
foll. 10[b]–11[a]. Blank.
foll. 11[b]–83[b]. Introduction.
Beginning .—

ای روان افرین گردون ساز
وی غنی از شریك و از انباز

After praising God and the prophet, the poet lavishes numerous panegyrics on Sulṭān Muḥammad Qulī Quṭb Shāh. The last part of the introduction deals with some valuable admonitions which the poet addresses to his son

Beginning of the story on fol. 83ᵇ.—

بزم آرای این فسانهٔ خوش
عود شادی نهاد در آتش

foll. 182ᵃ–191. خاتمه, or the epilogue.

Beginning:—

شد مسخر مرا چو ملک سخن
کرد اقبال روی خویش بمن

Written in a clear Nasta'lîq, within gold and coloured borders, with an ordinary frontispiece in the beginning.

Not dated, apparently 17th century.

No. 303.

foll. 310, lines 19: size 10¼ × 5, 7½ × 3¼.

دیوان اسیر

DÎWÂN-I-ASÎR.

Mirzâ Jalâl Asîr, son of Mirzâ Mu'min, of Iṣfahân, مرزا جلال اسیر بن مرزا مؤمن الاصفهانی, belonged to a noble Sayyid family of Shahristân. The author of the Ṣuhuf-i Ibrâhîm gives us to understand that during the reign of Shâh Ṣafî (A.H. 1038–1052 = A.D. 1628–1642) the poet was put to prison for some time, and that he therefore adopted the poetical title of اسیر (prisoner); but this seems to be erroneous, since we know that Asîr as a poet enjoyed the warm favours from Shâh 'Abbâs I. (A.H. 996–1038 = A.D. 1587–1628), who gave him one of his daughters in marriage. The authors of the Majma'-un-Nafâ'is, Nishtar-i-'Ishq, and a few others, assert that Asîr was a pupil of Mirzâ Faṣîḥî of Herat (see No. 305). Asîr was in the habit of drinking, and died young from his excesses. Some biographers pass disparaging remarks on the style and sense of Asîr's poems, and the author of the Riyâḍ-ush-Shu'arâ, in the course of his notice of the life of Mîr Najât of Iṣfahân, bitterly condemns the low tone and the vulgar jokes in Asîr's poems as well as in those of Zulâlî and Shaukat of Bukhhârâ.

The author of the Hamishah Bahâr, however, attempts to excuse and defend Asîr by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asîr never came to India, but, according to the author of the said Hamishah Bahâr, it would appear that (برادر رضاعی) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asîr's death.

The authors of the Hamishah Bahâr (Oude Cat., p. 117) and the Mir'ât-ul 'Âlam fix the poet's death in A.H. 1040 = A.D. 1630; but this is inconsistent with the fact that some chronograms on the events of A.H. 1044 and 1045 (A.D. 1634 and 1635) are found in the poet's dîwân (see foll. 297ᵇ, 298ᵃ and 298ᵇ).

The author of the Suhuf-i-Ibrâhîm stands alone in asserting that Asîr died in A.H. 1069 = A.D. 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asîr was only a boy of nine years old at the time of Shâh 'Abbâs's death in A.H. 1038 = A.D. 1628, who, as we know for certain, was an intimate friend of Asîr and married one of his daughters to the poet. We, therefore, accept the date A.H. 1049 = A.D. 1639 of the poet's death given by Sirâj (Oude Cat., p. 149) and by the authors of the Khulâsat-ul-Afkâr and Natâ'ij-ul Afkâr.

For notices on the poet's life and his work see: Tadkirah i-Tâhir Nasrâbâdî, fol. 54ᵇ, Majma'-un-Nafâ'is, vol. i, fol. 18ᵇ, Mir'ât-ul-'Âlam, fol 436ᵃ, Yad-i Baydâ, fol 18ᵃ, Hamishah Bahâr fol. 3ᵇ; Tadkirah-i-Husaynî, fol 29ᵇ, Khulâsat-ul-Afkâr, fol. 20ᵃ; Riyâd-ush-Shu'arâ, fol. 39ᵃ, Makhzan-ul-Garâ'ib, fol 68ᵃ, Natâ'ij-ul-Afkâr, Mir'ât-ul-Khayâl, p. 106, Âtash Kadah, p. 229, Nishtar-i-'Ishq, fol. 65ᵇ.

See also Sprenger, Oude Cat., pp. 149, 342 and 343; Rieu, ii., p. 681, Ethé, Bodl. Lib Cat, Nos 1096–1100, Ethé, India Office Lib. Cat, Nos. 1541–1551, etc.

Contents of the dîwân —

fol. 1ᵇ Qasidahs in praise of the Imâms, Shâh Safî, and others, without any alphabetical order.

Beginning —

اي دالهٔ تسبيح خيالت دل دانا
سر حلقهٔ مستان رخت ديدهٔ بينا

fol. 45ᵃ. Qit'ahs.

Beginning —

خسروا نكتهٔ ز من بشنو
تا تو باشي ز علم برخوردار

fol. 46[b]. Tarkîb-bands.
Beginning :—

خاك راه تو لو بهار چمن
نقش پاي تو يادگار چمن

fol. 48[a]. Maṣnawis.
Beginning of the first as in Ethé, India Office Lib. Cat., No. 1541 .—

بود شبي در صف ارباب هوش
گوش دلم روزه كشاي سروش

The Maṣnawîs are followed by three Tarkîb-bands.
fol. 56[b]. Ġazals in alphabetical order.
Beginning :—

اي گلشن از بهار خيال تو سينها
برگ گل از طراوت رويت سفينها

fol. 301[a]. Mukhammasât.
Beginning :—

گر پسندند بتان ديدۀ حيراني را
ور ز آئينۀ كشايند گلستاني را
بي محبت چه كنم قالب بيجاني را
ساز آباد خدايا دل ويراني را
يا مده مهر بتان هيچ مسلماني را

This Khamsah is on a Ġazal of Khwajah Aṣafî, the son of Muqîm-ud-Dîn Ni'mat Ullah, who was the Wazîr of Sulṭan Abû Sa'îd. Âṣafî was a pupil of the celebrated Jâmî and a friend of Mîr 'Alî Shîr. He died in A.H. 923 = A.D. 1517. A copy of his diwân is noticed in Ethé, Bodl. Lib. Cat., No. 990.

fol. 303[a]. Rubâ'is.
Beginning :—

غم كرده رياض جان مه و سال مرا
آئينه ندارد دل خوشحال مرا
صياد ز بسكه دوستم ميدارد
بسته است در آغوش قفس بال مرا

The last Rubâ'i runs thus.—

خورشید کله گوشهٔ دستار کسي
گلشن چمن سایهٔ دیوار کسي
دل سوختهٔ گرمي بازار کسي
آئینه در خانهٔ دیوار کسي

There are altogether ninety-three Rubâ'is in this copy.

Scribe غلام محمد جلوري

In the colophon we are told that the transcription was completed at Lahore on Friday, A.H. 1047, during the reign of 'Alamgir; but we know for certain that no 'Alamgir ruled in India in the year 1047.

foll. 1b, 10b, 223a–238b and 309a–310a are supplied in a later hand.

Written in a fair Nasta'liq, within coloured borders.

No 304

foll. 398, lines 15, size 9 × 5; 7¼ × 3½.

The same.

Another copy of Asir's diwan.

fol. 1b. Gazals partially arranged in alphabetical order.

Beginning as in the preceding copy —

اي گلشن از بهار خیال تو سبها الخ

The Gazals and the Qasidahs are intermixed in this copy.

fol. 289. Tarkib-bands.

Beginning as in the preceding copy.—

خاك راه تو نوبهار چمن الخ

fol. 297b. Qit'ahs

Beginning.—

جوهر تیغ فتح شاه صفي الخ

The Qit'ahs are followed by a few Qasidahs and Gazals.

fol. 305a. Masnawis.

Beginning :—

مرشد جم مرتبه جغران پناه

خسرو دریا دل خلد انتباه

fol. 316ª. Tarjî'bands, not found in the preceding copy.
Beginning : —

پیمانه گل است و شبنه بلبل

ساقیست چمن چمن تغافل

The burden runs thus :—

داد از تو و از مروت تو

دیوانه شدم برخصت تو

The Tarjî'bands are followed by a Qiṭ'ah, after which run some Ġazals ending in the letters م to ي.

On fol. 318ª we find the following note —

بتاریخ روز پنجشنبه نوزدهم شهر شوال سنه ۱۰۹۸ در دارالخلافه
شاهجهان آباد مسوده نموده شد

fol 385ª. Rubâ'is.
Beginning as above —

غم کرده ریاض جان مه و سال مرا الخ

This copy contains thirty-eight Rubâ'is in all.

The colophon says that this copy was transcribed on the 12th Muharram, A.H 1099, at Shâhjahânâbad.

Scribe محمد ربیع مشهدی.

Written in ordinary Nasta'lîq, within gold and coloured borders with a faded frontispiece

No. 305.

foll. 121, lines 17, size $9\frac{1}{2} \times 4\frac{3}{4}$; 7×3.

دیوان فصحي

DÎWÂN-I-FAṢÎḤÎ.

Mirzâ Faṣiḥî, مرزا فصحي هروي, was a native of
he was descended from the celebrated devotee Khwâja
'Abd Ullah Anṣari al-Harawi, معيل عبد الله انصاري
الهروي (who was born in A.H. 396 = A.D. 1005 and d
A.H. 1088, and is the author of several well-known work
us Sâ'irîn, منارل السائرين, Ṭabaqât-uṣ-Ṣûfiyah, فيه
Zad ul-'Ârifîn, راد العارفين, etc.) he is also known as
فصحي انصاري. He was a contemporary of the dist
Ḥakîm Sharaf-ud-Dîn Ḥasan Shifâ'î of Iṣfahân, who
physician of Shâh 'Abbâs the Great, and who died
Ramadan, A.H. 1037 = 9th May, A.D. 1628. The poets
d. A.H. 1081 = A.D. 1670 (who was the favourite court
Quli Khân Shâmlu, the Beglerbeg of Herat, and con
Zalikhâ, يوسف و زليخا, in imitation of Firdausî i
A.D. 1661), Mirza Jalâl Asîr, d. A.H. 1049 = A.D. 1639 (a
a great friend of Shâh 'Abbâs), and Darwish Wâlih (s
the pupils of Mirza Fasihi. Auji Natanzi, Malik Mash
were the favourite companions of Mîr Ḥasan Beg Sh
of Khurasan, who succeeded to the post of his father
A.H. 1027 = A.D. 1617, and died in A.H. 1050 = A.D. 16
end of Shâh Ṣafî's reign (A.H. 1038–1052 = A.D. 1628–16

This Hasan Shamlu, an ardent admirer of poetry, wa
and has left, according to Tâhir Naṣrâbâdi and the auth
Ârâ, a diwân of about three thousand lines. Whil
learned society of Hasan Beg, Faṣiḥî generally hel
courses with Hakim Shifa'i, which at last ended in a
these two poets. Ârzû, in his Majma'un-Nafâ'is, states
great longings to visit India and made several attempt
court of the then Mugal emperor, but Hasan Beg Sh
sidered Fasihi's company a source of literary pleasure, s

to such a separation, and that the poet, thus disappointed, sent at last a copy of his diwân to Âgrah. Mirzâ Iskandar Beg, in his 'Alam Ârâ, says that in A.H. 1031 = A.D. 1621 Shâh 'Abbâs the Great (while in Herat), on hearing the wide reputation of Faṣiḥî, summoned the poet to his court and enlisted him among the court poets. This king, a great patron of learning, entertained high regard for Faṣiḥî and rewarded him in various ways. The author of the Âtash Kadah remarks that Faṣiḥî, besides being a poet of great celebrity, was a good caligrapher particularly well-versed in writing the Shikastah hand Ṭâhir Naṣrâbâdî says that Faṣiḥî has left about six thousand verses According to Sirâj (Oude Cat., p. 151) Faṣiḥî died in A H. 1046 = A.D. 1636; but the chronogram,

بگو فصیحي آزاده سوي جنت شد

composed by Faṣiḥî's pupil Wâlih, found in his diwân, fol 67ᵃ (noticed somewhere below), expresses the date of the poet's death in A.H. 1049 = A.D. 1639, and this date of course is more reliable

For notices on his life see 'Âlam Ârâ i- Abbasî, fol 321ᵃ; Ṭâhir Naṣrâbâdî's tadkirah, fol. 143ᵇ; Majma'un-Nafâ'is, vol ii., fol. 357ᵇ, Khulâsat-ul-Afkâr, fol. 146ᵇ, Âtash Kadah, p 204, Makhzan-ul-Gharâ'ib, fol. 625, Yad-i-Baydâ, fol. 175ᵇ, Nishtar-i-'Ishq, fol. 1328, etc.

See also Sprenger, Oude Cat., pp 91, 113, 127, 151.

Copies of his diwân are noticed in Sprenger, Oude Cat., p. 390, and Ethé, India Office Lib. Cat., No. 1537.

The following note on a fly-leaf at the beginning of the copy No. 306, says that the diwân of Faṣiḥî has been printed in Muzaffarpûr (Chashmah-i-Nûr Press)—

دیوان فصیحي بمطبع چشمهٔ نور مقام مظفرپور طبع شد

Contents of the diwân —

fol 1ᵇ. Qaṣidahs.
Beginning as in Ethé, India Office Lib Cat, No 1537

صبح که صبا بر فکند پرده ز رخسار یار
ور دل شب جلوه کرد صبح نسیم آشکار

fol. 31ᵇ. Tarkib-bands.
Beginning as in Ethé, Ind. Office Lib. Cat. —

هرچند که من شعلهٔ افسردهٔ غبارم
در خرمن خود سوخته از باد بهارم

fol. 49ᵇ Tarji'bands.
Beginning —

ساقیا میٔ ده که در جوشست خون نو بهار
تا بخون خویشتن سوزیم یکدم شعله وار

The burden runs thus: —

زیب اورنگ خراسان خان عالیشان حسین
ای بنامت زنده نام میرزا سلطان حسین

fol. 51ᵇ. Qit'ahs.
Beginning —

دی نو بهار صبح درون آمد از درم
بختم شگفته روی تر از صبح نو بهار

fol. 66ᵃ Gazals arranged in alphabetical order.
Beginning —

بردیم بار بر سر نظاره دیده را
کردیم رام دیده نگاه رمیده را

fol. 108ᵃ Ruba'is
Beginning —

هرگز لبم آشنای یارب نشود
کز نومیدی جهان لبالب نشود
هرگز نکشم از سر حسرت آهی
کز سوز دلم زمانه در تب نشود

The last Ruba'i runs thus.—

ای غم که مسافر جهان پیمائی
ای تازه بهار چمن رعنائی
گر حال فصیحی ز تو پرسند بگوی
در صحبت خلق مرو از تنهائی

There are altogether one hundred and sixty Rubâ'is in this copy.
Written in a good Nasta'liq.
Not dated, apparently 18th century

No. 306.

foll 15; lines (central column) 14, (marginal column) 32;
size $9\frac{1}{2} \times 7\frac{1}{2}$; $5\frac{1}{4} \times 4\frac{1}{4}$.

The same.

A smaller copy of Fasîhî's dîwân containing only Ġazals, in alphabetical order, and a few Rubâ'îs.

fol. 1ᵇ. Ġazals.

Beginning —

خدایا روزي مطلب پرستان ساز جنت را
که دوزخ جنت است آتش پرستان محبت را

For the different readings of this verse see. Sprenger, Oude Cat., p. 390, and Ethé, India Office Lib. Cat., No. 1537.

fol. 14ᵇ. Rubâ'îs.

Beginning (on the margin) —

هرگز چشمم بروي او وا نشود
کز موج نگاه دیده دریا نشود
همچون مژهٔ زیادهٔ در دیدهٔ خلد
کر نیم نگه صرف تماشا نشود

The following well known Rubâ'î of the poet runs thus on the margin of fol. 15ᵇ —

اي روي ترا ترجمه در دین مصحف
وز خال و خط باعنه ترئین مصحف
یك نقطه سهو در همه روي تو نیست
گویا بخط مصنف است این مصحف

The MS. ends with the following Rubâ'î.—

راه در دوست آشکارا مسپار
تا محرم پا بود درین ره رفتار
یا پای چنان نه که نماند نقشی
یا نقش قدم با قدم خود بردار

This copy contains nineteen Rubâ'is in all.
Written in a fair Nasta'lîq.
Dated Sha'bân, A.H. 1148.
fol. 1[b] bears the signature of Sir Gore Ouseley.

No. 307.

foll. 30, lines 13; size 9½ × 6, 7 × 4.

The same.

Another copy of Fasihi's diwân identically agreeing with the preceding copy.
Written in ordinary Nasta'lîq.
Dated 22nd Safar, 1270.
Scribe وحيد الدين بن احمد

No. 308.

foll. 330, lines (centre col.) 17, (margl. col.) 28;
size 9½ × 5¼, 6½ × 3¼.

كليات قدسي

KULLIYÂT-I-QUDSÎ.

Haji Muhammad Jan (and not Muhammad Khân as found in Ethe, Bodl. Lib. Cat., col. [illegible], No. 2067) Qudsi, حاجي محمد جان قدسي المشهدي was born at Mashhad. He took the poetical title Qudsi

from the holy shrine of his native place, Meshhad. In his youth he performed a pilgrimage to Mecca and then came to India, according to the author of the Yad-i-Bayḍâ, in A.H. 1041 = A.D. 1631, where he found a very benevolent patron in 'Abd Ullah Khân Fîrûz Jang, who came to India towards the end of Akbar's reign, was raised to the rank of 6000 by Jahângîr, and died in Shâh Jahân's reign, A.H. 1054 = A.D. 1644. 'Abd Ullah Khân, as a token of appreciation of the poet's meritorious attainments, handsomely rewarded him and afterwards introduced him to the court of Shâh Jahân, according to the author of the Khazânah-i-'Âmirah, in Rabî' II., A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsî, and liberally rewarded him on various occasions. The author of the Khazânah-i-'Âmirah narrates that in A.H. 1042 = A.D. 1632 Qudsî, when he first interviewed Shâh Jahân, addressed a Qaṣîdah to the emperor and received a handsome reward, and that on the 16th of Shawwâl, A.H. 1045 = A.D. 1635, the poet was again rewarded for a poem composed on the occasion of جشن بر روز, and that in the middle of Rabî' I., A.H. 1094 = A.D. 1639, he received one hundred *muhurs* for a single verse in praise of the emperor, and that, in the beginning of A.H. 1054 = A.D. 1644, when the poet composed a Qaṣîdah on the occasion of the king's daughter Jahânârâ's escape from a burning fire he was handsomely rewarded with gold and a Khil'at.

Qudsî enjoyed a reputation in no way inferior to that of his contemporary Ṭâlib-i-Kalîm, who entered the court of Shâh Jahân only a short time before Qudsî, and was honoured by the emperor with the title of ملك الشعرا. The fact that Qudsî and Kalîm, both enjoying almost equal reputation, lived at the same time in the court of Shâh Jahân has led several biographers, *e.g.*, the authors of the Riyâḍ-ush-Shu'arâ, Majma'-un-Nafâ'is, Nishtar-i-'Ishq, etc., who are followed by Dr. Ethé in his Bodl. Lib. Cat., No. 1102, to come to a false conclusion that Qudsî received the above title of ملك الشعرا from Shâh Jahân. Muhammad Ṣâliḥ, in his well-known work 'Amal-i-Ṣâliḥ (vol. ii., fol. 738ᵃ), which he completed in A.H. 1070 = A.D. 1659, distinctly tells us that although Qudsî was entitled to rise to the dignity of ملك الشعرا, he was forestalled by Ṭâlib-i-Kalîm, who was honoured with the above title before Qudsî's arrival, and maintained it without any change till the last.—

ابو طالب متخلص به کلیم . . . چون گفتارش هوش فریب
و دلاویز طبعش معني رس و فیض آمیز بود بخطاب ملك الشعرا
امتیاز یافت — اگرچه استحقاق این منصب جلیل القدر حاجي
محمد جان قدسي داشت اما ازین رو که پیش از رسیدن حاجي

او باین خطاب سرمراري یافته بود تا دم اخر برو بحال ماند و تغیري بدان راه نیافت

Tahir Nasrabâdi commits a further chronological error in asserting that both Tâlib i-'Âmuli (*d* A.H. 1035 = A.D. 1625) and Qudsî lived at the same time in the court of Shâh Jahân, and that Qudsî occupied a higher position than Talib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsi entered the court of Shâh Jahân several years after the death of Tâlib i-'Âmuli.

The statement of the author of the Makhzan-ul-Garâ'ib that Qudsî was a pupil of Tâlib i-Kalim is not supported by any other biographer and seems to be quite unfounded. Qudsi is admitted on all hands to be specially skilful in Qasidahs and Masnawis. According to best authorities he died in A.H. 1056 = A.D. 1646, either in Lahore, as is mentioned by the author of the Khazânah i 'Âmirah, or in Kashmir, where, according to some, the poet spent the last days of his life.

Tahir Nasrabâdi states that Qudsî left two sons, and that his remains were transferred to Mashhad.

The author of the Khulasat-ul Afkâr, however, gives the date of the poet's death in A.H. 1055 = A.D. 1645; but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsi.—

دور اران بلبل قدسي بعمم زندان سد

Dr. Ethé, in his India Office Lib. Cat., No. 1592, under a serious misconception, accuses the author of the Mir'ât ul Khayal of having given the date of Qudsi's death after A.H. 1069 = A.D. 1658. The learned doctor has failed to see that the date A.H. 1069 is meant for the death of Shah Jahan and not for that of Qudsi, which is said in a few lines to have taken place in A.H. 1055 = A.D. 1645.

. . . و بخطاب ملك السعرائي كه مهين پايه صاحب سخنان است سر افرازي یافت و در مدت سراب سرامد سخنوران عهد گسته في سهور سنه الف و خمس و خمسين بمثر اصلي مستانس گردید الخ

As regards the date of Shah Jahan's death the author refers thus —

اکسري از کتاب برانند که در سمورنه حبح پادساهي جامع این همه صفات مستحسن بظهور نيامده سي و يکسال و چند ماه بعين

کامرانی گذرانیده فی شهور سنه الف و تسع و ستین در قلعه
اکبر آباد چنانچه مشهور است منزوی گردید و پس از چند سال
بدار الخلد انتقال فرمود الخ

For notices on Qudsî's life and works see: Ṭâhir Naṣrâbâdî, fol. 129ᵃ; Majma'-un-Nafâ'is, vol. ii., fol. 387ᵃ; Natâ'ij-ul-Afkâr, p. 345; Mir'ât-i-Âftâb Numâ; Khulâṣat-ul-Afkâr, fol. 147ᵃ; Riyâḍ-ush-Shu'arâ, fol. 334ᵇ; Makhzan-ul-Ġarâ'ib, fol. 678; Âtash Kadah, p. 131; Yad-i-Bayḍâ, fol. 186ᵃ; Khazânah-i-'Âmirah, fol. 285ᵇ; Mir'ât-ul-Khayâl, p. 135; Nishtar-i-'Ishq, fol. 120, etc.

See also Rieu, ii., p. 684, and iii., p. 1001; W. Pertsch, Berlin Cat., pp. 917 and 918, Sprenger, Oude Cat., pp. 90, 128, 151 and 536. Ethé, Bodl. Lib. Cat., Nos. 1102–1111, Ethé, India Office Lib. Cat., Nos. 1552–1557, etc., etc.

Contents:—

The prose preface by Jalâl-ud-Dîn Muḥammad Ṭabâṭabâ'i of Iṣfahân (who came to India in A.H. 1044 = A.D. 1634 and became a court chronicler of Shâh Jahân) finished in Âgrah the 11th of Rabî' I., A.H. 1048 = July 23, A.D. 1638, and noticed in Ethé, India Office Lib. Cat., No. 1552, is not found in any copy of Qudsî's works in this library.

I.

fol. 1ᵇ. Ẓafar Nâmah-i-Shâh Jahânî, ظفر نامهٔ شاهجهانی, also called Ẓafar Nâmah-i-Shâh Jahân Pâdishâh, ظفر نامهٔ شاهجهان بادشاه, a Maṣnawî relating to the exploits of Shâh Jahân.

Beginning.—

بحمد خدائی زبانم کشود
که شد منحصر در وجودش وجود

According to the authors of the Riyâḍ-ush-Shu'arâ, Makhzan-ul-Ġarâ'ib, Khulâṣat-ul-Afkâr and others, Qudsî left this Maṣnawî incomplete and it was subsequently finished by Ṭâlib-i-Kalîm, but see Rieu, ii., p. 686. It is divided under the following headings.—

fol. 6ᵃ

تولد شاهجهان

fol. 7ᵃ.

حلیهٔ شاهجهان

fol. 9^{b}

نسب نامهٔ شاهجهان

fol. 23^{a}.

مکتب نشستن شاهجهان

fol. 24^{b}.

شیر کشتن شاهجهان

fol. 27^{b}.

مرخص شدن شاهجهان بجنگ رانا

fol. 33^{a}.

تولد بیگم صاحب ; تولد دارا شکوه

fol. 33^{b}.

تولد شاه شجاع ; فرستادن جهانگیر شاهجهانرا بمهم دکن

fol. 38^{a}.

رفتن شاهجهان بر سر گجرات

fol. 40^{a}.

فتح کانگره

fol. 42^{a}.

تولد اورنگ زیب

fol. 42^{b}.

توبه کردن شاهجهان از شراب

fol. 44^{a}.

متوجه شدن شاهجهان بجانب دکن

fol. 46^{a}.

جنگ داراب با یاقوت خان دکنی

fol. 47^{a}.

فتح خاندیس و برار

fol. 54^{b}.

تولد مراد بخش

fol. 55^{a}

وفات جهانگیر

fol. 58ᵇ.

کشته شدن شاهزاد ها

fol. 59ᵃ.

جلوس شاهجهان بر تخت سلطنت

fol. 63ᵇ.

آمدن پادشاه توران بر سر کابل

fol. 72ᵃ.

ایلچي فرستادن بجانب ایران

fol. 75ᵇ.

فتح قلعهٔ قندهارك

fol. 77ᵃ.

مردن ممتاز محل

fol. 78ᵇ.

تعریف مقبرهٔ ممتاز محل

fol. 79ᵃ.

فرستادن آصفخانرا بتسخیر دکن

fol. 80ᵃ.

فتح بندر هوگلي

fol. 82ᵇ.

دامادي دارا شکوه و سلطان شجاع

fol. 85ᵇ.

رخصت صفدر خان بایران و نقل نامه که بشاه
صفي نوشته

fol. 88ᵃ.

جنگ اورنگ زیب با فیل

fol. 95ᵃ.

گرفتن قلعهٔ دولت آباد

fol. 104ᵃ.

فرستادن سلطان شجاع را بدکن

fol. 104ᵇ.

آغاز داستان سال یازدهم

(Beginning as in Rieu, ii., p. 685ᵃ, Art. viii., Ethé, Bodl. Lib. Cat., No. 1106, and Ethé, India Office Lib. Cat., No. 1553, Art. 2)

fol. 105ᵇ.

فتح آشام بسرداري اسلام خان

fol. 110ᵃ.

تعریف باغ سرهند

fol. 111ᵃ.

رفتن بادشاه بسیر کشمیر

fol. 113ᵃ.

باغي شدن جهجهار سنگه بندیله

fol. 117ᵇ.

تتمهٔ جنگ جهجهار سنگه بندیله

fol. 120ᵃ

توجه رایات نصرت آیات بجانب دکن و پیشکش
فرستادن عادل شاه و قطب شاه

fol. 122ᵇ.

مراجعت بادشاه از دکن بسوي اکبر آباد

fol. 125ᵇ.

نامهٔ بادشاه بعلیمردانخان

This section ends on fol. 127ᵃ with the following line.—

کتابي که باشد چنین جلد آن
بود در خور ذکر شاه جهان

foll. 127ᵇ–128ᵃ blank.

II.

Another Masnawī in a different metre. This section contains poems in praise of Shāh Jahān, gardens of Kashmir and some edifices of Shāh Jahān's time.

fol. 128ᵇ. Beginning of the first poem as in Ethé, Bodl. Lib. Cat., No. 1104, and Ethé, India Office Lib. Cat., No. 1552, Art. 4:—

بنام پادشاه پادشاهان
سر افرازي ده صاحب کلاهان
خداوندي که زيب کن فکان داد
جهان را زيست از شاه جهان داد

This poem, without any title here, is evidently in praise of Shâh Jahân and not in praise of Kashmir (تعريف کشمير دلپذير), as wrongly designated in the aforesaid two catalogues by Dr. Ethé. The second, on fol. 129ᵃ, is مناجات; and the third, fol. 130ᵃ, is in praise of Kashmir, and begins thus:—

خوشا کشمير و خاك پاك کشمير
که سر بر زد بهشت از خاك کشمير

The subsequent poems are in praise of:—

fol. 133ᵇ.
باغ فرح بخش

fol. 134ᵇ.
باغ فيض بخش

fol. 135ᵃ.
باغ نشاط

fol. 135ᵇ.
باغ جهان آرا

fol. 136ᵃ.
باغ صادق آباد ; باغ نسيم ; باغ الهي ; نور باغ
تالاب صفاپور ; باغ بحرآرا etc., etc.

The poem in praise of the throne of Shâh Jahân begins thus on fol. 142ᵇ:—

زهي فرخنده تخت بادشاهي
که شد سامان بتائيد الهي

Dr. Ethé, in his India Office Lib. Cat., No. 1552, Art. 4, wrongly asserts that the chronogram—

سرير پادشاه بزم آراي

with which this poem ends, expresses the date (A.H. 1044 = A.D. 1634) of completion of the Maṣnawi entitled در تعريف كشمير.

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of Shâh Jahân and not to the completion of any Maṣnawî:—

سعادت در سر اين تخت از آنست
كه جاي ثاني صاحبقرانست
شهنشاه حقيقي و مجازي
شهاب الدين محمد شاهٔ غازي
بترتيبش فلك را كرد الهام
فلك در پنج سالش داد اتمام
چو تاريخش زبان پرسيد از دل
بگفت اورنگ شاهنشاه عادل
بود تاريخ اين تخت فلك ساي
سرير پادشاه بزم آراي

Both the chronograms, viz., اورنگ شاهنشاه عادل and سرير پادشاه بزم اراي, express the date A.H. 1044 of the completion of Shâh Jahân's throne, which the poet says was completed in course of five years. This is followed by a poem in praise of خوابگاه, or the sleeping chamber of Shâh Jahân. The last poem under this section on fol. 143ᵇ is on human frailty, and begins thus:—

مسلمانان فغان زين ناتواني
كه دارد در كمانم زندگاني

Compare from Ethé, Bodl. Lib. Cat., No. 1107, where it appears as a separate poem.

See also Ethé, India Office Lib. Cat., No. 1552, Art 5.
fol. 146ᵃ. Blank.

III.

fol. 146ᵇ. Another Maṣnawî.
Beginning as in Ethé, Bodl. Lib. Cat., Nos. 1102, Art. 3, and 1107, Art. 3; Ethé, India Office Lib. Cat., No. 1552, Art. 6.—

زنده دلي بهر تماشاي هند
رفت ز کشمير باقصاي هند

fol. 151ᵃ. Blank.

IV.

fol. 151ᵇ. Another Maṣnawî.
Beginning as in Ethé, India Office Lib. Cat., No. 1552, Art. 3.—

بنام خدائي که روز نخست
به پيمانه ام کرد پيمان درست

This section consists of nearly sixty poems on various subjects, each of which is indicated by a heading.
foll. 191ᵇ–192ᵃ. Blank.

V.

fol. 192ᵇ. Qaṣîdahs, arranged in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

من آن نيم که کنم سر کشي ز تيغ جفا
چو شمع زنده سر خويش ديده ام در پا

The Qaṣîdahs are in praise of Shâh Jahân, Shâh 'Abbâs, the Imâms, and others.
fol. 258ᵃ. Tarkîb-bands.
Beginning as in Ethé, India Office Lib. Cat. (ibid.):—

اي دل چه شوي شاد که ايام بهار است

fol. 275ᵇ. Tarjî'bands.
The first is on the death of the poet's son, and begins thus.—

در غريبي دل و جان روز و شبم نوحه سراست
مونس جان و دلم تا بوطن در چه بلاست

The burden runs thus :—

بهر فرزند من آنکس که دمی بوده غمین
داغ فرزند نه بیند چه دعا بهتر ازین

fol. 282ᵃ. Qiṭ'ahs, relating to several contemporary events each of which is dated by a chronogram.

Beginning of the first Qiṭ'ah :—

تمام کرد بهاري بهشت آبادي
قضا بامر خداوند لطف یار خدا

foll. 286ᵇ–287ᵃ. Blank.

VI.

fol. 287ᵇ. Ġazals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1555 :—

زود به کردم من بیصبر داغ خویش را
اول شب میکشد مفلس چراغ خویش را

fol. 323ᵇ. Rubâ'is.

Beginning :—

تنها نه دلم بدیدهٔ تر نازد
هر عضو من بعضو دیگر نازد
دل روي بدیده دارد و دیده باشك
دریا بصدف صدف بگوهر نازد

There are altogether one hundred and fifty Rubâ'is in this copy.
Written in a clear Nasta'lîq, within coloured borders.
Not dated, apparently 18th century.

No. 309.

foll. 296 ; lines 15 ; size 9½ × 5½ ; 6 × 3½.

The same.

Another copy of Qudsî's Kulliyât.

Contents :—

fol. 1ᵇ. Qaṣîdahs.
Beginning as above :—

من آن ليم كه كنم سركشي ز ليغ جفا الخ

fol. 101ᵇ. Tarkîb-bands.
Beginning as above .—

اي دل چه شوي شاد كه ايام بهار است الخ

fol. 105ᵇ. Tarji'bands.
Beginning .—

اي كرده كرشمه را كمندي
بر هر نكهت ز ناز بندي

The burden runs thus —

بنشينم و سر كنم سوي جيب
تا صبر دري كشايد از غيب

The above Tarji'band is found on fol. 279ᵇ in the preceding copy.
foll. 112ᵇ. Another series of Tarkîb-bands.
Beginning :—

سنگ زير سر ز سر گردانيم سنگ آسياست
كس نميداند كه روزي من كجا روزي كجاست

fol. 142ᵇ. Ġazals in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat., No. 1552. —

داده عشقم بادهٔ نابي كه ميسوزد مرا
خورده‌ام از جام خضر آبي كه ميسوزد مرا

fol. 181ᵇ. Rubâ'îs.
Beginning .—

مردان همه برك ترك عالم سازند
كي تخت قباد و مسند جم سازند
بر چرخ ستاره گر ندارند چه باك
آئينه زبان نگين خاتم سازند

fol. 196b. Maşnawis. This section contains some confused series of detached Maşnawis relating to some events of Shâh Jahân's reign. These Maşnawis form a portion of the ظفر نامهٔ شاهجهانی already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first Maşnawi begins thus:—

در اثناي هر عهد از روزگار
كند اقتضا لطف پروردگار

This Maşnawi is found on fol. 59a of the preceding copy under the heading جلوس شاهجهان بر تخت سلطنت.

fol. 164b. Another Maşnawi identical with the one on fol. 143a of the preceding copy.

Beginning:—

مسلمانان فغان زين ناتواني الخ

fol. 268a. Another Maşnawi.

Beginning:—

اي ز هوس گشته چنين تيره روز
آتشي از عشق ز دل بر فروز

This poem belongs to Section III. in the preceding copy.

fol. 275a. Another Maşnawi.

Beginning.—

بنام پادشاه پادشاهان الخ

These poems belong to Section II. in the preceding copy, most of which are in praise of the gardens of Kashmîr.

Written in ordinary Nasta'lîq.

Not dated, apparently 19th century.

No. 310.

foll. 155; lines 25; size 11½ × 6; 9½ × 4.

ديوان قدسي

DÎWÂN-I-QUDSÎ.

The lyrical poems of Qudsî, containing :—
fol. 1ᵇ. Qaṣîdahs.
Beginning :—

اي غبار مقدمت زيب لواي جبرئيل
ور شرف لعل براقت فرق ساي جبرئيل

The Qaṣîdahs are arranged in alphabetical order except the first one.
fol. 63ᵃ. Tarkîb-bands.
Beginning :—

اي بهولم ز خط نوشته مهل الخ

fol. 66ᵃ. Tarjî'bands.
Beginning :—

اي كرده كرشمه را كمندي الخ

fol. 71ᵇ. Another series of Tarkîb-bands.
Beginning :—

سنگ زير سر ز سر گردانيم سنگ آسياست الخ

fol. 91ᵇ. Ġazals, partially in alphabetical order.
Beginning :—

زود به كردم من بيصبر داغ خويش را الخ

fol. 120ᵇ. Rubâ'îs.
Beginning :—

دنيا مطلوب طالب دين نشود
شيداي آن شيفتهٔ اين نشود
بار دل عارف نشود جلوهٔ دهر
آئينه ز عكس كوه سنگين نشود

This copy contains about three hundred and eighty Rubâ'is in all.

Written in a good Nasta'lîq, within coloured borders, with a frontispiece.

Not dated, apparently 18th century.

No. 311.

foll. 293, lines 17; size 10 × 6; 7½ × 3½.

دیوان سلیم

DÎWÂN-I-SALÎM.

Muḥammad Quli, with the poetical title Salîm, محمد قلي سليم طهرالي, was a native of Ṭihrân. The author of the Yad-i-Bayḍâ calls the poet a Turughtî of the Turkish tribe. Like Mullâ Ṣubûḥî, Salîm was for some time attached to Mirzâ 'Abd Ullah, governor of Lâhijân, and subsequently came to India during the reign of Shâh Jahân. Here he found a good patron in Islâm Khân, a distinguished noble of the emperor's court. Salîm's biographers relate that when the poet tried to get access to the imperial court with a Maṣnawî in praise of Kashmîr, his contemporary Kalîm, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the Maṣnawî brought by Salîm for the perusal of the emperor was originally composed by him in praise of Lâhijân, and that subsequently he changed the heading of the Maṣnawî into در تعریف کشمیر "in praise of Kashmîr." This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, *e.g.*, Mir'ât-i-Âftâb Numâ; Khulâṣat ul-Afkâr, fol. 80ᵇ, Hamîshah Bahâr (Sprenger, Oude Cat., p. 123), Natâ'ij-ul-Afkâr, p. 212, and several others, Salîm died in Kashmîr in A.H. 1057 = A.D. 1647, a date expressed by the chronogram رضوان quoted in the Hamîshah Bahâr, *loc. cit.*, and Ṣuḥuf-i-Ibrâhîm. The author of the Riyâḍ-ush-Shu'arâ, however, tells us that Salîm was buried in Burhânpûr.

For notices on the poet's life see: Mir'ât-i-Âftâb Numâ; Ṭâhir Naṣrâbâdî, fol. 130ᵇ. Majma'-un-Nafâ'is, vol. ii., fol. 220ᵃ; Ṣuḥuf-i-Ibrahîm, fol. 394ᵇ, Nishtar-i-'Ishq, fol. 830; Riyâḍ-ush-Shu'arâ,

fol. 186ᵇ; Yad-i-Bayḍâ, fol. 99ᵇ; Khulâṣat-ul-Afkâr, fol. 86ᵇ; Natâ'ij-ul-Afkâr, p. 212, etc.

Contents of the diwân:—

I.

fol. 1ᵇ. قضا و قدر. "Fate and Destiny."

Beginning:—

شنیدم روزی از خونابه نوشی
چو گل از پارهٔ تن خرقه پوشی
نه فکر زندگی او را نه مرگی
چو سرو آزادهٔ با شاخ و برگی
در معنی بگوش خود کشیده
شده همچون عصای خود جریده

See Rieu, ii., p. 796ᵇ; Ethé, Bodl. Lib. Cat., Nos. 1113, 1114 and 1241, 47; Ethè, India Office Lib. Cat., No. 1558, Sprenger, Oude Cat., p. 556; W. Pertsch, Berlin Cat., pp. 31, 67, 68, 668 and 697; J. Aumer, p. 4.

The headings of all the Maṣnawîs are omitted in this copy.

On fol. 10ᵃ begins another Maṣnawî in praise of Kashmîr and its mountain:—

سخن هر جا ز صنع کردگار است
گواه پای برجا کوهسار است
خصوصاً کوه گردون قدر کشمیر
که تیغش میزند بر ابر شمشیر

Cf. Ethé, India Office Lib. Cat., No. 1558, where the heading of the Maṣnawî is wrongly styled as در تعریف بهار. See Ethé, Bodl. Lib. Cat., col. 767.

On fol. 21ᵇ. A Maṣnawî in praise of Spring.

Beginning:—

بیا بلبل که ایام بهار است
گلستان خوشتر از آغوش یار است
صف آرا شد چمن از بید و شمشاد
علمدار سپاهش سرو آزاد

See Ethé, India Office Lib. Cat. (*loc. cit.*), where the two headings در تعریف بهار and در تعریف کشمیر are confounded with each other.

fol. 32b. Another Maşnawī.

Beginning —

نبینم خوش زمین و آسمان را

بهیر آرد خدا کار جهان را

The line—

شنیدم حیله پردازي ز احشام

quoted by Ethé, India Office Lib. Cat. (*loc. cit.*), as the opening line of a حکایت, is here the twenty-sixth line of this Maşnawī.

fol. 34b. Another Maşnawī.

Beginning as in Ethé, India Office Lib. Cat. .—

ز بس شد فعل بد غماز چون مشك

The heading of this Maşnawī, given by Dr. Ethé, India Office Lib. Cat., is "در محیط مال," but I think it is a mistake for "در قحط مال."

fol. 39a. Another Maşnawī, with the same beginning as in Ethé, India Office Lib. Cat. :—

بود در زیر زینم باد پائي

نه اسپي بلکه شوخ دلربائي

The Maşnawī seems to be in praise of some horse. See Ethé, India Office (*loc. cit.*), where the heading given is (توصیف ورم و مَن), probably a mistake for (توصیف . . . توسن).

fol. 41a. Another Maşnawī agreeing with Ethé, Bodl. Lib. Cat., No 1112, and styled as خر دلال, or the "Ass of Coquetry" or, according to W. Pertsch, Berlin Cat., p. 668, خر دلّال, "The Broker's Ass."

Beginning.—

ساده دلي را پي سامان دور

گشت خري بهر سواري ضرور

Ethé, Bodl. (*loc. cit.*) reads بهر مسیحا instead of بهر سواري.

fol. 43ᵇ. Another Maṣnawī agreeing with Ethé, India Office Lib. (*loc. cit.*), where it is styled في الهجو, or the Satire.
Beginning :—

خامه ام بر خلاف عادت خویش
مقلهٔ را کشیده است به پیش

fol. 52ᵇ. Qaṣīdahs.
Beginning as in Ethè, India Office Lib. Cat. (*loc. cit.*).—

اگر برم بسوي چشم اشکبار انگشت
چو ماه نو شود آلودهٔ غبار انگشت

The Qaṣīdahs are in praise of the Imâms, Shâh 'Abbâs, and mostly in ise of Islâm Khân.
fol. 92ᵇ. Muqaṭṭa'ât.
Beginning as in Ethé, India Offce Lib. Cat. (*loc. cit.*).—

اي سواد هند از کلکت نگارستان چین
کار و بار ملك هرگز این سر و سامان نداشت

On fol. 96ᵇ are two Qiṭ'ahs giving chronograms for the years 1046 and 2.
fol. 97ᵇ. Ġazals in alphabetical order.
Beginning :—

دلا توئي که بکار خودت گزیده خدا
براي عشق بتانت نیافریده خدا

fol. 288ᵇ. Rubâ'is, ninety-three in number.
Beginning.—

در بحر نیابد اگر از فیض تو حوت
اورنگ صدف شود گهر را تابوت
گر آنکه ز لطف تو برو آب زند
در آتش رنگ خون بسوزد یاقوت

Some poems and detached verses are also written on the margins.
Written in ordinary Nasta'lîq, within coloured-ruled borders.
Not dated, apparently 18th century.

No. 312.

foll. 141; lines 11 (in 3 columns); size 10 × 7, 7½ × 5½.

مثنوي لطيفه

MASNAWÎ-I-LAṬÎFAH.

A Ṣûfic poem in imitation of Jalâl-ud-Dîn Rûmî's Masnawî. The verses of the Qur'ân and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available; but a careful examination of the work furnishes us with the following data.

Two verses on foll. 139ᵇ and 140ᵃ respectively reveal the author's name as ولي محمد, Walî Muḥammad—

بر ولي محمد كرم كن اي كريم
رو مگردانش ز راه مستقيم . . .
اي ولي محمد دلت دريا شده
گوهر ناسفته زو پيدا شده

while the title of the poem occurs thus in the following concluding lines.—

شد بتوفيق خدا الهام او
از لطايف شد لطيفه نام او
جمع كردم نيست عند الدر كتاب
ختم شد و الله اعلم با الصواب

The date of composition of the poem is given thus in the following lines of the epilogue on foll. 140ᵇ–141ᵃ

ماه ذي الحجه بود و هفتم ز ماه
كاتي شده اين نسخهٔ من رو براه
در ثنا گوئي رب خاص و عام
روز جمعه گشت اين نسخه تمام

یکهزار و سي (?) بود است سال
از زمان هجر حضرت تا بحال

that is to say, Friday, the 7th of Dulhijjah, A.H. 103 (?). The word after سي, which may be یك, دو, سه, شش or نه, is omitted, and it is difficult to make out the year whether it is 1031, 1032, 1033, 1036 or 1039.

This author is probably identical with شیخ ولي محمد نارنولي, Shaykh Walî Muhammad of Nârnûl. The author of the Mukhbir-ul-Wâṣilîn (a copy of which exists in the Asiatic Society, Bengal) who designates himself in the preface as ابو عبد الله محمد فاضل ابن سید حسن الحسیني الترمذي الاکبرآبادي المد عو بمظهر الحق, Abû 'Abd Ullah Muhammad Fâḍil bin Sayyid Ḥasan al-Akbarâbâdî, tells us that Shaykh Walî Muhammad of Nârnûl, a saint of the Chishtî order, died on Friday, the 5th of Shawwâl, A.H. 1057 = A.D. 1647, and lies buried in Akbarâbâd. The said author expresses the above date in two chronograms, namely ولي اعظم and قمر اوج بهشت. Now as the author of the مخبر الواصلين flourished during the reign of the emperor Shâh Jahân (A.H. 1037–1069 = A.D. 1628–1659), and commenced the work in A.H. 1060 = A.D. 1650, for which the title is the chronogram, it is evident that the said author was a contemporary of Walî Muhammad and the above date of the author's death seems to be correct.

The Maṣnawî begins thus on fol. 1ᵇ:—

حمد بیحد کردگار پاك را
کافرید او ارض و هم افلاك را

Written in a clear bold Nasta'liq within gold and coloured borders, with a beautiful frontispiece.

From the colophon dated A.H. 1047 it would appear that this copy was written during the lifetime of the author.

Scribe محمد ترسون ابن تردي

No. 313.

foll. 298; lines 17; size 8¼ × 3½; 6¾ × 3.

دیوان فیاض

DÎWÂN-I-FAYYAD.

Maulânâ 'Abd-ur-Razzâq bin 'Alî bin Husayn, poetically called Fayyâḍ, مولانا عبد الرزاق بن علي بن حسين اللاهجي متخلص به فياض, was born in Lâhijân, but as he lived for a long time in Qum, under Shâh Abbâs II. (A.H. 1052–1077 = A.D. 1642–1666), he is also known as Qummî. He was the favourite pupil of the celebrated Mullâ Ṣadr-ud-Dîn Muḥammad bin Ibrâhîm Shîrâzî, ملا صدر الدين محمد بن ابراهيم شيرازي معروف به ملا صدرا, better known as Mullâ Ṣadrâ (d. A.H. 1050 = A.D. 1640) and a friend of Maulânâ Muḥsin Kâshî.

Fayyâḍ is the author of the well-known work Gauhar-i-Murâd, گوهرمراد, on metaphysics and Shî'ah theology: see Rieu, i., p. 32, Rieu Supplt., No. 9, Stewart's Cat., p. 40, etc. His commentary on the تجريد الكلام, has been printed in Ṭihrân, A.H. 1280.

The authors of the Riyâḍ-ush-Shu'arâ and the Majma'-ul-Fuṣaḥâ say that Fayyâḍ also wrote a Persian commentary on the well-known work فصوص الحكم of the celebrated saint Muḥyî-ud-Dîn Ibn-ul-'Arabî (d. A.H. 656 = A.D. 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhalluṣ Fayyâḍ فياض. According to Rieu Supplt., No. 324, Fayyâḍ died about A.H. 1060 = A.D. 1650.

A copy of his diwân is noticed in Rieu Supplt., *loc. cit.*

For notices on his life and works see Tadkirah-i-Ṭâhir Naṣrâbâdî, fol. 89ᵇ; Riyâḍ-ush-Shu'arâ, fol. 310ᵃ, Majma'-ul-Fuṣaḥâ, vol. ii., fol. 27ᵃ, Makhzan-ul-Ġarâ'ib, fol. 648, Âtash Kadah p. 221; Yad-i-Bayḍâ, fol. 180ᵃ; Majma'-un-Nafâ'is, vol. ii., fol. 364; Nishtar-i-'Ishq, fol. 1356.

Contents of the dîwân:—

fol. 1ᵇ. A prose preface, preceded by the following Rubâ'î of the poet —

فياض ازل كه بزم هستي آراست
جام سخن از مي معاني بيراست

Beginning of the preface.—

طراوت چمن حیرانی واقف الدیشهٔ سپاس بیقیاس فیاض علی الاطلاق است الخ

The preface deals with a few commendable remarks on poetry.
fol. 4ᵇ. Qaṣîdahs without any alphabetical order.
Beginning:—

ای بر فراز مسند الاّ گرفته جا
یك لقمه کرده هر دو جهانرا بکام لا

It is remarkable that the line—

چو زهره وقت صبوح از افق بسازد جنگ
زمانه نیز کند نالهٔ مرا آهنگ

quoted in Rieu Supplt. as the beginning of Fayyâḍî's dîwân is identical with the opening line of Ẓahîr Fâryabî's dîwan (see Vol. I., No. 36), and is not found anywhere in this copy.

The Qaṣîdahs are in praise of the prophet, the Imâms, the poet's master Mullâ Ṣadrâ, Mîr Bâqar Dâmâd, Shâh 'Abbâs, and some nobles of his court.

fol. 102ᵃ. Muqaṭṭa'ât مقطعات.
Beginning as in Rieu Supplt.:—

صدر جهان و عالم جان و سپهر فضل
ای آنکه آسمانت بجان چاکری کند

The above Qiṭ'ah is in praise of Mullâ Ṣadrâ.
fol. 110ᵇ. Tarkîb-bands, in imitation of the Haft-band of Kâshî.
Beginning as in Rieu Supplt.—

السلام ای گوهرت دریای عدل و داد و دین
ذات پاکت نسخهٔ اوصاف رب العالمین

fol. 122ᵃ. Tarjî'bands.
Beginning:—

بازم سر زلف چون کمندی
از هر طرفی نهاده بندی

The burden runs thus :—

بنشینم و ترک کام گیرم
شاید که بکام دل بمیرم

fol. 127ᵃ. Elegies in the form of Tarkib-bands on the death of the Imâms Ḥasan and Ḥusayn, and a painful description of the scene of the Battle of Karbalâ.

Beginning.—

عالم تمام نوحه کنان از برای کیست
دوران سیاه پوش چنین در عزای کیست

fol 132ᵃ. Another series of elegies on the death of the poet's pupil Muḥammad 'Alî in the form of Tarkib-bands.

Beginning.—

تا کی درون سینه نگهدارم آه را
رفم (*sic*) سیه کنم رخ خورشید و ماه را

foll. 133ᵇ–134ᵃ. Blank.
fol. 134ᵇ. Ġazals in alphabetical order.
Beginning as in Rieu Supplt. —

الهی فیض مشرب ده که دلگیرم ز ملهبها
نمیدانم چه میخوانند این طفلان بمکتبها

foll. 277ᵃ–278ᵃ. Blank
fol. 278ᵇ. Rubâ'is without any order.
Beginning as in Rieu Supplt. :—

فیاض ازل که بزم هستی آراست
جام سخن از میٔ معانی پیراست

There are altogether one hundred and twenty-seven Rubâ'is in this copy.
fol. 289ᵃ. Sâqî Nâmah, ساقی نامه
Beginning as in Rieu Supplt. —

بیا ساقی اسباب می ساز کن
سر خم بنام خدا باز کن

fol. 294ᵇ–298ᵃ. Three Maṣnawîs.
Beginning of the first :—

بسم الله الرحمن الرحيم
تازه نهالیست ز باغ حکیم
نخل سر افراز گلستان قدس
مصرعهٔ برجستهٔ دیوان قدس

Written in a beautiful Nasta'liq, within gold and coloured-ruled borders, with illuminated frontispieces and 'unwâns on foll. 1ᵇ, 4ᵇ, 13ᵇ, and 294ᵇ.

Not dated, apparently 18th century.

The subscription at the end has been effaced by some mischievous hands.

No. 314.

foll. 360; lines 15; size 9 × 5½, 6½ × 3½.

دیوان کلیم

DÎWÂN-I-KALÎM.

Mirzâ Abû Ṭâlib adopted the poetical title of Kalîm. There are some controversies regarding the birthplace of the poet. The fact, however, seems to be that he was born in Hamadân, but, as he lived for some time in Kâshân, he is sometimes called Kâshî. After pursuing a course of studies in Shîrâz, Abû Ṭâlib in his youth came to India, during the reign of Jahângîr, and attached himself to Shâh Nawâz Khân, son of Mirzâ Rustam Ṣafawî. Kalîm returned to his native land in A.H. 1028 = A.D. 1618, which he commemorates by the chronogram توفیق رفیق طالب found on fol 100ᵃ of this dîwân, and after staying there for two years came again to India and stayed for some time with Mîr Jumlah, poetically called Rûḥ-ul-Amîn, to whom Kalîm addressed several poems. Shortly after Shâh Jahân's accession Kalîm attached himself to the imperial court, and soon became a favourite poet of the emperor. Kalîm received the title of Malik-ush-Shu'arâ from the emperor, and, like Qudsî, obtained ample rewards for composing poems on occasional events. It is related in several taḏkirahs

that the governor of Rûm once critically asked the Mugal emperor the reason of his adopting the title of Shâh Jahân, which means the king of the *world*, while he was only the king of *India*. Kalîm replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of هند (India) and جهان (world) was the same, there could be no argument against the king's adopting the title of Shâh Jahân.

هند و جهان ز روي عدد چون بود يكي
بر شه خطاب شاه جهان زان مقرر است

Muhammad Amîn bin Abul Husayn al-Qazwînî, in his Pâdishâh Nâmah, tells us that at the time of his composing the said work, *i.e.* in A.H 1047 = A.D. 1637, Kalîm and Qudsî were simultaneously engaged in composing two poetical accounts of Shâh Jahân's reign, both of which he calls Pâdishâh Nâmâh. Kalîm was sent to Kashmîr, where he devoted himself to the composition of the above work, and died there according to Wâris on the 15th Dulhijjah, in the 26th year of Shâh Jahân's reign, A.H. 1062 = A.D. 1651. This date is also given in the Mir'ât-ul-Khayâl. But the later biographers fix the poet's death in A.H. 1061 = A.D. 1650, and quote in support the following chronogram composed by Mullâ Tâhir Ganî —

حيف كز ديوار اين گلشن پريد
طالبا آن بلبل باغ نعيم
رفت و آخر خامه را از دست داد
بي عصا طي كرد اين ره را كليم . . . . . .
گفت تاريخ وفات او غني
طور معني بود روشن از كليم

According to overwhelming authorities Kalîm died in Kashmîr and was buried there; but the author of the Mir'ât-ul-Khayâl tells us that Kalîm was buried in Lahore.

Tâhir gives the title of "the second Khallâq-ul-Ma'ânî," خلاق المعاني ثاني, to Kalîm, the first being Kamâl-i-Isfahânî, who died in A.H. 635 = A.D. 1237 (see Vol. I., No. 54). According to the same Tâhir, Kalîm left twenty-four thousand verses in all.

For notices on Kalîm's life and his works see. 'Amal-i-Sâlih, vol. ii., fol. 738ᵃ; 'Abdul Hamid's Pâdishâh Nâmah, vol. ii., p. 757; Tadkirah-i-Tâhir Nasrâbâdî, fol 1..ᵃ; Riyâd-u-sh Shu'ara, fol. 351. Majma'-un-

Nafâ'is, vol. ii., fol. 396; Khazânah-i-'Âmirah, fol. 297ᵇ; Miftâḥ-ut-Tawârîkh, p. 384; Mir'ât-ul-Khayâl, p. 144; Mir'ât-ul-'Âlam, fol. 455ᵇ; Nishtar-i-'Ishq, fol. 1517; Majma'-ul-Fuṣaḥâ, vol. ii., p. 28; Yad-i-Bayḍâ, fol. 193ᵇ; Makhzan-ul-Ġarâ'ib, fol. 732; Natâ'ij-ul-Afkâr, p. 367; Khulâṣat-ul-Afkâr, etc.

See also: Sprenger, Oude Cat., p. 453; Rieu, ii., p. 686; Ethé, Bodl. Lib. Cat., Nos. 1116–1121; W. Pertsch, Berlin Cat., pp. 920 and 921; Ethé, Ind. Office Lib. Cat., Nos. 1563–1571; Ḥ. Khal. iii., p. 334. Kalîm's dîwân has been lithographed in Lucknow, 1878.

Contents of the dîwân.—

fol. 1ᵇ. Qaṣîdahs in praise of Shâh Jahân, Shâh Nawâz Khân, Mîr Jumlah, and mostly on Naurûz festivals and other contemporary events; descriptions of buildings, gardens and other edifices of Shâh Jahân's reign with Târîkhs.

Beginning:—

شوق هر کس را که در راه طلب سر میدهد
گر در آرد اول از پا آخرش پر میدهد

fol. 68ᵇ. Tarkîb-bands, addressed on Naurûz festivals and other occasions.

Beginning:—

باد نوروزي به بستان مژدها آورده است
بلبلانرا مایهٔ برگ و نوا آورده است

fol. 75ᵃ. Sâqî Nâmah in the form of Tarjî'band.

Beginning:—

ساقي خبرت نیست که ایام بهار است
این بیخبري مژدهٔ صد بوس و کنار است

The burden runs thus.—

دلبستهٔ سازیم و اسیر میٔ نابیم
گه موج شرابیم و گهي تار ربابیم

fol. 79ᵃ. Qiṭ'ahs relating to several contemporary events, the dates of which are expressed by the following chronograms:—

fol. 79ᵃ.

(تاریخ آمدن اعلیحضرت بلاهور)
پنجاب را سعادت جاوید روي داد

fol. 82ᵇ.

(تاریخ کشته شدن صلابتخان)

کباب از ماتم او شد جگرها

fol. 82ᵇ.

(تاریخ فوت صادقخان)

سال تاریخ این چنین ماتم

چیست غیر از قصیهٔ جانسوز

foll. 89ᵇ–90ᵃ. Chronograms on the births of Dârâ Shikûh, Shâh Shujâ', Aurangzîb, and Murâd Bakhsh.

fol. 91ᵇ.

(تاریخ بر گشتن از کابل)

دیو از ملك سلیمان باز گشت

fol. 92ᵇ.

(تاریخ فتح بلخ)

بلخ مبارك بود بسایهٔ یزدان

foll. 94ᵃ–95ᵇ. On the marriages of Aurangzîb, Dârâ Shikûh, and Shâh Shujâ'.

fol. 96ᵃ.

(فوت خواجه ابو الحسن)

با امیر المومنین محشور باد

fol. 96ᵃ.

(فوت ممتاز محل)

صبحدم زین الم نمی‌خندد

fol. 98ᵃ.

(فوت ملك قمی)

بهستم سال تاریخش ز ایام

بگفتا او سر اهل سخن بود

fol. 100ᵃ. A Masnawî under the heading کتابهٔ دولتخانهٔ شاهی.
Beginning:—

زهی دلنشین قصر آراسته

بباغ جهان سرو نو خاسته

fol. 101b. Another Masnawi under the heading مثنوي کتابهٔ عمارت شاهنواز خان

Beginning —

رهي قصري که گردونت دهد باج

سعی را برده نعوتت بمعراج

foll. 102a–145b. Several Masnawis of different metres, relating to the descriptions of the gardens in Kashmir and buildings of Shâh Jahan's time.

The longest Masnawi, foll. 147a–159, is a description of the flight and pursuit of Jajhar Singh.

fol. 161b. Gazals in alphabetical order.

Beginning —

دل کردم بمستی خاصت رخ رنائي را

نسانندم بادت از لعل مي نسان تقوي را

fol. 353a. Rubâ'is.

Beginning —

هر چند که مرد قول و معلس شده است

بر دامنش نرده ز کارش کشه است

رسوا سود آنکه مصدرش بود غش

در قاب براند و مثال رو سه است

There are ninety nine Rubâ'is in this copy, and the last one runs thus —

اي با افلاك عقد الفت بسته

رفعت در پاي کرسيت بنسسته

طاق تو نطاق کهکشان عسان شد

مانند دو ابروي بهم بپوسته

Written in ordinary Nasta'liq, within gold-ruled borders, with an ordinary frontispiece.

Not dated, 19th century.

No. 315.

foll. 266; lines 10, size 10½ × 6¾; 6½ × 4.

The same.

Another copy of Kalîm's dîwân, containing Ġazals in alphabetical order and Rubâ'is.

Beginning as in the preceding copy :—

بدل کردم بمستي عاقبت زهد ريائي را الخ

fol. 258ᵇ. Rubâ'is.

Beginning as in the preceding copy :—

هرچند که مرد قول و فعلش لبه اسب الخ

This copy contains only fifty-four Rubâ'is.

Written in a bold, clear Nasta'liq, within gold ruled borders, with a fairly decorated frontispiece and 'unwân.

Not dated, apparently 17th century.

No. 316.

foll. 518, lines 14, size 7¼ × 4, 6 × 2¾.

پادشاه نامه

PÂDISHAH NÂMAH.

A poetical account of Shah Jahân's reign.

By Tâlib Kalîm.

The title Pâdishâh Nâmah is given in the colophon. It is also called Shâh Nâmah, شاهنامه, or Shahinshah Nâmah, شهنشاه نامه.

See Sprenger, Oude Cat., p. 454; Rieu, ii, p. 687ᵃ.

Compare also J. Aumer, p. 96.

Beginning :—

بنام خدائی که از سوی جود

دو عالم عطا کرد و سائل نبود

It contains the account of Shâh Jahân's ancestors from Tîmûr to Humâyûn; his accession to the throne down to the tenth year of his reign, and ends with the account of Ẓafar Khân's expedition to Tibet A.H. 1046–7 = A.D. 1636–7).

The concluding verse runs thus.—

چو اقبال این شاه گردون سریر
نبیند دگر در جهان قلعه گیر

The colophon runs thus —

تمت الكتاب پادشاه نامه من مصنفات طالب كليم رحمة الله
روحه في التاريخ ۹ شهر ربيع الاولي سنه الف و ماية و تسعه

That is, the 9th of Rabî' I., A.H. 1109.

For other copies of the Pâdishâh Nâmah see · Sprenger, Oude Cat., p. 454, Rieu, ii, p. 587ᵃ; Ethé, India Office Lib. Cat., No. 1570. See also J. Aumer, p. 96.

Written in a clear Nasta'lîq, within gold and coloured-ruled borders, with an ordinary frontispiece.

No. 317.

foll. 520, lines 14, size 8 × 5, 6 × 3.

The same.

Another copy of the same Pâdishâh Nâmah.
Beginning as above with a slight alteration.—

بنام کریمی که از فرط جود
دو عالم عطا کرد و مایل نبود

On comparing with the preceding copy it is found that this copy wants thirty-six lines after the initial line; while the third and the fourth verses of this copy are not found in the preceding one. Again,

the last three verses of the preceding copy are wanting here, and it breaks up with the following line:—

طغر خان ز فتح و ظفر ساد مان
یکسمبر از ان مملکت شد روان

fol. 1, supplied in a later hand, contains the signature of Sir Gore Ouseley.

Written in an ordinary Nasta'liq.

Not dated, apparently 17th century.

No. 318.

foll. 75; lines 15; size 8¼ × 5½; 6¼ × 3.

انتخاب دیوان ملا نسبتي

A SELECTION FROM THE DÎWÂN OF NISBATÎ.

Beginning:—

در زلزله آوردهٔ از نار زمین را
یکره سر پائي بزن این خاك نشین را

Maulânâ Nisbatî was born in Thânîsar, near Lahore. He was a poet of the Sufistic tendency, and is said to have recited poems with great pathos. Ârzû, in his Majma' un-Nafâ'is, vol. ii., fol. 484ᵇ, says that he was on intimate terms with Nisbatî's cousin Gayrat, and that he very minutely studied the diwân of Nisbatî, which consisted of fifteen thousand verses, out of which Ârzû made a selection of three thousand verses. Muhammad Sâlih Kanbûhî, in his 'Amal-i-Sâlih, vol. ii., fol. 743ᵃ, says that in A.H. 1062 = A.D. 1651, on his way from Lahore he visited Nisbatî in Thânîsar. Tâhir Nasrâbâdî, fol. 267ᵃ, says that Nisbatî died when Zafar Khân Ahsan (*d.* A.H. 1073 = A.D. 1662) was the governor of Kâbul.

The selection from Nisbatî's diwân ends on fol. 53ᵇ with the following line:—

مهت گفتم برخ برقع فگندي
مرا از روي خود سرمنده کردي

fol. 63ᵃ. A list of the kings from Tîmûr down to Akbar II., with dates of their birth, accession and death.

fol. 68ᵃ. Chronograms giving the dates of birth and death of the Imâms and some of the distinguished saints and poets.

A very rare and unique copy. Not mentioned in any other catalogue.

Written in ordinary Nasta'lîq.

Not dated, apparently 19th century.

No. 319.

foll. 135; lines 2–10; size $8\frac{1}{2} \times 6$; $6 \times 3\frac{3}{4}$.

The same.

Another copy of selections from the poems of Nisbatî, smaller than the preceding.

Beginning:—

بکوی یار بنا کرده اند خانهٔ ما
بشاخ زلف نهادند آشیانهٔ ما

The Ġazals are arranged in alphabetical order.

foll. 131ᵃ–132ᵃ. Blank

fol. 132ᵇ. Rubâ'is in alphabetical order.

Beginning:—

با ما ز چه رومست اختلاط دنیا
لاف دنیا بما گزافست دنیا
این هر دو مخالفت بمن آید راست
دنیا بخلاف ما و ما خلاف دنیا

The number of Rubâ'is is twenty-eight.

Written in ordinary Nasta'liq.

Not dated. A very modern copy.

No. 320.

foll. 392; lines 16; size 12 × 6½; 9¼ × 5.

دیوان مسیح

DÎWÂN-I-MASIH.

Hakîm Rukn-ud-Dîn Mas'ûd, حکیم رکن الدین مسعود, also known as Ruknâ with the takhallus Masîḥ, was the son of Ḥakîm Niẓâm-u l-Dîn 'Ali of Kâshân. Masîḥ at first entered the services of Shâh 'Abbâs, the Great, of Persia; but having incurred the king's displeasure he left the court, it is said, after reciting the following verse. —

گر فلك يك صبحدم با من گران باشد سرش
شام بيرون ميروم چون آفتاب از كشورش

The poet then left for India with his famous contemporary Ḥakîm Ṣadrâ, afterwards known as Masîḥ uz-Zamân, arriving at the court of the emperor Akbar in A.H. 1011 = A.D. 1602. After the death of this emperor Masîḥ attached himself to the courts of Jahângîr and Shâh Jahân. Masîḥ enjoyed warm favours from Shâh Jahân, and it is said that after the poet's death his nephew Raḥmat Khân, also known as Ḥakîm Ḍiyâ ud-Dîn, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzîb in A.H. 1075 = A.D. 1664

At a ripe age Masîḥ retired on a handsome pension from the services of Shâh Jahân, and after performing a pilgrimage to Mecca returned to his native land Kâshân. Some biographers hold that the great poet Ṣâ'ib was a pupil of Masîḥ. Besides being an eminent poet, Masîḥ was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Ṭâhir Naṣrâbâdî, saw no less than ten diwâns of the poet. According to some, Masîḥ left about 100,000 verses

According to Taqî Kâshî, Masîḥ left an Arabic book on medicine which he called خلاصة العلاج. Ṭâhir Naṣrâbâdî says that Masîḥ died in Kâshân at an advanced age in A.H. 1066 = A.D. 1655, and gives the following chronogram (also quoted by Sarkhwush), the numerical value of which makes only a very slight difference from the date:—

رفت بسوی فلك باز مسیح دوم

Arzû places the poet's death in A.H. 1060 = A.D. 1649; the author of the Mir'ât-ul-'Âlam fixes it in A.H. 1057 = A.D. 1647, and the author of the Khulâṣat-ul-Kalâm in A.H. 1070 = A.D. 1659; while in Beale's Biographical Dictionary it is A.H. 1056 = A.D. 1646.

For notices on Masîḥ's life and his works see, besides the references given above, Rieu ii., p. 603 and 688; Ethé, Bodl. Lib. Cat., No. 1115, where a Maṣnawî entitled قضا و قدر by this Masîḥ is mentioned; Ethé, India Office Lib. Cat., No. 1572; Sprenger, Oude Cat., p. 90; Pâdshâh Nâmah, vol. i., p. 349.

Contents:—

fol. 1ᵇ. Qaṣîdahs, beginning as in Ethé, India Office Lib. Cat.:—

اي حساب غم تو بر انگشت
وي کليد غم تو هر انگشت

fol. 366ᵃ. Qiṭ'ahs, beginning:—

عضوي جداست هر سر مو بر وجود من

fol. 373ᵃ. Rubâ'is, beginning:—

ما غير كتاب عشق ازبر نكنيم
جز دود غمي بخور اين سر نكنيم
هر چند سيه گليم و ماتم زده‌ايم
اين شام بصبح كس برابر نكنيم

The colophon runs thus:—

تمت هذه ديوان چهارم از تصنيفات جالينوس الزمان حكيم دوران نافع الخلق حكيم ركن الدين مسعود . . . . بقلم شكسته رقم ملا شهباز دهلوي نوشته شد بتاريخ چاردهم صفر در بلدة دهلي سنه ۱۰۴

probably 1104 A.H.

Written in a fair bold Nasta'liq.

No. 321.

foll. 207; lines 15; size 9¼ × 6; 7 × 3½.

مثنوي راماين

This poem, also called رام و سيتا, dealing with the story of Râm and Sitâ, is the work of the same Masîḥ.

The copy is slightly defective at the beginning, and opens thus :—

ندانم چون کشم ماعر من مست الخ

See Rieu, p. 689ᵃ.
The headings are written in red.
Written in fair Nasta'liq.
Not dated, apparently 18th century.

No. 322.

foll. 93; lines 23; size 9 × 5¼; 7¼ × 3¼.

The same.

Another copy of the same Maṣnawi.
Beginning as in Rieu, p. 689 :—

خداوندا ز جام عشق کن مست
که از مستي فشانم بر جهان دست

Written in a careless Nasta'liq, within coloured borders.
Dated A.H. 1217.
Scribe بهواني سنگه ولد زور آور سنگه

No. 323.

foll. 431; lines 20; size 14 × 7¾; 10¼ × 4¼.

دیوان حاذق

DÎWÂN-I-ḤÂḎIQ.

A very large collection of the poetical works of Ḥâḏiq.

Ḥakîm Ḥâḏiq, son of Ḥakîm Humâm bin Maulânâ 'Abd-ur-Razzâq Gîlânî, حکیم حاذق بن حکیم همام بن مولانا عبد الرزاق گیلانی, was born at Fatḥpûr Sikrî during the reign of Akbar. Having lost his father at an early age, Ḥâḏiq had to depend entirely on self-tuition for his education, and, shortly after, during the reign of Jahângîr, he gained a fair reputation as a writer both of prose and of poetry. He rose to eminence during the reign of Shâh Jahân, who made him commander of fifteen hundred, and subsequently sent him on a mission to the Uzbek prince Imâm Qulî Khân, and in the fourth year of the reign honoured him with the confidential post of عرض مکرر. Subsequently Ḥâḏiq was raised to the rank of three thousand, and afterwards, for some reason, having lost his Manṣab, he began to lead a retired life at Âgrah on an annual pension of twenty thousand rupees, which, in the eighteenth year of the emperor's reign, was raised to forty thousand. Although Ḥâḏiq was a poet of some distinction, he was very quick tempered and vain, so much so that he supposed himself superior even to Anwarî, and whenever his dîwân, which he kept in an ornamented case, was brought in the presence of his visitors they were expected to rise by way of showing respect to the book. For some time Ḥâḏiq was engaged in writing the Ma'âṣir-i-Ṣâḥibqirânî, but when other scholars joined in the work of composition Ḥâḏiq retired from the field.

Ḥâḏiq passed his last days at Âgrah, where he died in A.H. 1068 = A.D. 1658.

For notices on the poet's life see Ma'âṣir-ul-Umarâ, vol. i, p. 587; Â'în-i-Akbarî, p. 474. See also Riyâḍ-ush-Shu'arâ, Makhzan-ul-Garâ'ib, Nishtar-i-'Ishq, etc.

A copy of Ḥâḏiq's dîwân is mentioned in Rieu Supplement, No. 325.

Contents:—

fol. 1ᵇ. Qaṣîdahs without any alphabetical order.
Beginning:—

بار دل بر آسمان كعبهٔ خان ميبرم
اين بيابانرا به اميد بيابان ميبرم

fol. 88ᵃ. Ǵazals in alphabetical order.
Beginning:—

بياد تازه بكن طرز آشنائي را
بآفتاب بياموز طرز خود نمائي را

This copy ends with some Qaṣîdahs.
Written in different hands, apparently in 12th century A.H.

No. 324.

foll. 184; lines 18; size 9½ × 6; 7¾ × 3¾.

The same.

A smaller copy of Ḥâḏiq's dîwân containing Qaṣîdahs, Ǵazals and Rubâ'îs.

fol. 1ᵇ. Qaṣîdahs. The first folio is written in a modern hand, and is full of mistakes. The first two verses are hopelessly wrong, and the third runs thus:—

ز بس خدمت نيست اين سخن مرائي من
وگر نه مده (مدح) تو گفتن كجا و بنده كجا

fol. 57ᵃ. Ǵazals in alphabetical order.
Beginning:—

و صف حسن او نگنجد در عبارتهاى ما
از لطافتهاي او رسوا اشارتهاي ما

fol. 174ᵇ. Rubâ'îs.
Beginning:—

حاذق ز كجا ترا چه سان آوردند
زارامگه عدم دوان آوردند

Written in a fair Nasta'lîq.
Not dated, apparently 12th century A.H.
This copy bears at the beginning the signature of Gore Ouseley.

No. 325.

lines 25; lines 11; size $9\frac{1}{2} \times 6$; $7\frac{1}{2} \times 3\frac{3}{4}$.

حُليهٔ شاهجهان

HULYAH-I-SHÂH JAHÂN.

A Maṣnawî describing the physical features of Shâh Jahân, with the following heading at the beginning:—

حُليه مبارك شهاب الدين محمد صاحبقران ثاني شاه جهان پادشاه غازي —

The poem is introduced by the following red bayt:—

حُليهٔ شاهنشه دين پرور گيتي ستان
ظل يزدان ثاني صاحبقران شاه جهان

Beginning of the poem:—

الهي باقبال و با فر و شان
جهان باد دايم ز شاه جهان

The headings are throughout represented by red bayts.

The author does not mention his name anywhere; but from the appearance of the MS. and its splendours, etc., it appears that it was written for the Royal Library of Shâh Jahân, to whom, probably, the reference is made in the following colophon:—

بتاريخ سال بستم جلوس فيروزي ما نوس كمترين خير الانديشان شيخ شهاب قريشي در لاهور نگاشت

Written in a beautiful, clear, bold Nasta'liq, within gold-ruled borders. The binding is beautifully gilded.

No. 326.

foll. 76; lines 25; size 11 × 5½; 8 × 4¾.

كليات ملا شاه

KULLIYÂT-I-MULLÂ SHÂH.

Mullâ Shâh Muḥammad, known also by the epithet of Lisân Ullah, was the son of Mullâ 'Abd Muḥammad (or according to Rieu ii., p. 890, Mullâ 'Idî), the Qâḍî of Arksâ (in Rieu Ark), a place near Rûstâk in Badakhshân. From an early age Mullâ Shâh had a religious turn of mind, and when in A.H. 1023 = A.D. 1614, he came to India, hearing the reputation of the celebrated Miyân Shâh Mîr Qalandar of Lahore, he adopted him as his spiritual guide. Mullâ Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Dârâ Shikûh, one of the most accomplished princes of the Timuride sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mullâ Shâh, who initiated the prince in A.H. 1049 = A.D. 1639 to the Qâdirî order. A long notice on the life of Mullâ Shâh is given by this prince in his well-known Sakînat ul-Auliyâ. After the death of his spiritual guide, Miyân Mîr, which took place on the 7th Rabî' I., A.H. 1045 = A.D. 1636, August 21, Mullâ Shâh went with his disciples to live permanently in Kashmîr in a monastery built for him at the expense of Dârâ Shikûh and his sister Jahân Ârâ Begam. Besides the works named below, Mullâ Shâh has also left a prose work entitled تذكرة شعراى معاصرين, and an unfinished commentary on Ṣûfî lines on the Qur'ân. He died either in Kashmîr or in Lahore in A.H. 1072 (A.D. 1661, 1662).

For notices see Mir'ât-ul-Khayâl, p. 198; Rieu, vol. ii., pp. 690, 691; Bodl. Cat., col. 209; Sprenger, Oude Cat., p. 128; Tadkirah-i-Ârzû, fol. 198ᵇ; Ethé, India Office Cat., No. 1580; W. Pertsch, Berlin Cat., pp. 921, 922, etc., etc.

VOL. I.

Commentaries on some Sûrahs.
Preface beginning:—

الحمد لله الذي له كلمات لطيفة و فيها نكات نفيسة الخ

In the preface the author mentions that he named the commentary تفسير شاه and شاه تفسير, which gives the date of the composition A.H. 1056.

fol. 2ᵇ.
Beginning of the commentary on سورة فاتحة :—

سا ابتدائه نكته
ما المبتدء به ايّ شيٍ الخ

fol. 6ᵇ. سورة بقر
Beginning:—

الم ذالك الكتاب لاريب فيه
نكته الف يعني الله لام يعني لابدي

fol. 52ᵃ. سورة آل عمران
Beginning:—

آلم قد مر بيان الالف و اللام و الميم سابقاً الخ

The last thirty-three out of 200 (two hundred) verses are wanting.
fol. 68ᵇ. سورة يوسف
Beginning of the commentary:—

بنام آنكه يوسف مرخرو زوست
مكدر خاطري زن از ان روست

The commentary is illustrated with verses throughout.

No. 327.

foll. 255; lines and size the same as above.

VOL. II.

Collections of the poetical works of Mullá Sháh.

Contents:—

رسالهٔ بسم الله

It is preceded by a preface beginning:—

احمد لمن قال الخ

This Risálah is on the subject of the initial formula, in the metre of Niẓámís Makhzan-ul-Asrár, and contains 3,012 bayts.
The Maṡnawí itself begins:—

بسم الله الرحمن الرحيم
خال و خط و زلف و قد مستقیم

fol. 25ᵇ. رسالهٔ حمد و نعت و منقبت
Beginning:—

حمدّ الله رب العالمين

fol. 73ᵇ یوسف زلیخا
Beginning the same as in Ethé, India Office Cat., No. 1580:—

الهی حسن یوسف ده بیالرا

fol. 126ᵇ. رسالهٔ دیوانه
Beginning as in Ethé, India Office Lib. Cat.:—

مرا دیوانه دارد هوشیاری

fol. 134ᵇ. رسالهٔ مرشد
Beginning the same as in Ethé, India Office Lib. Cat.:—

حمد ذاتی را که اصل ذات ماست

fol. 144b. رسالهٔ ولوله
Beginning the same as in Ethé, India Office Lib. Cat. :—

از ولولهٔ وصال نارم

fol. 172b. رسالهٔ هوش
Beginning the same as in Ethé, India Office Lib. Cat. :—

طرز خاموشي و طرح گفتن

fol. 185b. رساله تعريفات خانها و باغات و منازل کشمير
Preceded by a prose :—

آثار تعريفات خانها و باغات و منازل کشمير دلپذير مخفي نماند الخ

The poem always begins thus, like the same in Ethé, India Office Lib. Cat. :—

بکنم خانهٔ خود و صفي چند الخ

fol. 194b. رسالهٔ نسبت
Beginning :—

حمد را نسبتي است با تو درست الخ

The collection of these Maṡnawis is a very valuable and a unique one. Ethé, in his India Office Cat. (No. 1580), mentions that they are not found in many copies of Mullā Shāh's works.

No. 328.

foll. 277 ; lines and size same as above.

Vol. III.

fol. 1b. رسالهٔ شاهيه
Beginning the same, in Ethé, India Office Lib. Cat. :—

اي تو شاه جهان و تو دارا الخ

I 2

fol. 48^{b}. دیوان اوّل in alphabetical order.
Beginning :—

لفظ معنی گردد و معنی بلفظ آید ترا
چشم معنی بین شود هر گاه با لفظ آشنا

fol. 107^{b}. دیوان دوم in alphabetical order.
Beginning :—

حمد آنرا که مرا دیدهٔ روشن دادا
در توفیق برین بستهٔ خود بکشادا

A collection of Ġazals in alphabetical order in the form of letters from a lover to a beloved.

fol. 134^{b}. Beginning :—

حرف ما را بشنوید امروز از معشوق ما
مهرهای ما همه دزدید از صندوق ما

fol. 188^{b}. شرح رباعیات. Rubâ'is in alphabetical order with comments on them.
Beginning :—

در شرح آمد چهار عنصر ظاهر
تا تافت بران چهار نور باهر

fol. 242^{b}. رقعات. Letters.
Beginning :—

انسان موفق بطلب و ریاضت را چون گذرگاه عرض الخ

fol. 268^{b}. قصاید عربی
Beginning :—

اعتبارالك في الكل لدارت دعها الخ

All the three volumes which form the complete Kulliyât of Mullâ Shâh are written by one scribe in a beautiful minute Nasta'lîq, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins.

Not dated; 12th century.

No. 329.

foll. 230; lines 9; size 7½ × 4¼; 4¾ × 2¾.

كلّيات احسن

KULLIYÂT-I-AHSAN.

An autograph copy of the works of Zafar Khân.

Khwâjah Mirzâ Ahsan Ullah, whose takhallus was Ahsan, خواجه مرزا احسن الله المتخلص به احسن, was the son of Abul Hasan Turbatî. In the 19th year of Jahangîr's reign, A.H. 1033 = A.D. 1623, Ahsan was appointed governor of Kâbul on the transfer of Mahâbat Khân, and received the title of Zafar Khân, with the *mansab* of 1,500, which was subsequently raised to 2,500.

In the fifth year of Shâh Jahân's reign (A.H. 1041 = A.D. 1631) he was deputed to Kashmîr as a governor, which position he held down to the twenty-sixth year of that emperor's reign; after which he was transferred to Tattah. He married Buzurg Khânam, the daughter of Sayf Khân, and by this union was born 'Inâyat Ullah Âshnâ, better known as Mirzâ Muhammad Tâhir Âshnâ (see Ma'âsir, vol. ii., p. 762). Ahsan began his poetical career in A.H. 1032 = A.D. 1623.

Besides being a noble of great influence in the courts of Jahângîr and Shâh Jahân, Zafar Khân was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this dîwân he makes the following statements: That at the age of eighteen he wrote a Masnawî, which was thus chronogrammed by Sâ'ib to show the date of its composition:—

تاریخ شروع خواستم گفت خرد

نوبادۀ ز بوستان فکر احسن چید

That between the date of composition of the said Masnawî and the time he was engaged in writing this dîwân a period of twenty-three years intervened, most of which he spent in the learned society of several distinguished poets, *e.g.*,— نادم گیلاني—رونقي همداني—حکیم رکن الدین مسعود and others. That when he went to Kâbul he again had an opportunity of associating with such eminent poets as صوفي همداني—وارسته—ملا رفعتي—حکیم ضیاء الدین یوسف

and میر الهي. That his sudden return to Akbarâbâd deprived him of the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmîr as governor of that place by Shâh Jahân, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of مولانا حیدر محمد حطالي, from whom he also learnt the art of caligraphy, محمد مقیم جوهري and قاضي محمد قاسم الشهير بقاضي زاده, and he speaks with special enthusiasm of طالب آملي. He further mentions the names of طالب کلیم and محمد جان قدسي, whose company he enjoyed on one of his visits to Kashmîr. That it was in A.H. 1053 = A.D. 1643, while he was writing this preface, his son 'Inâyat Ullah Âshnâ (*d.* A.H. 1081 = A.D. 1670) was born. That a few years previously he had arranged a dîwân which was not quite after his ideal, and that in the composition of the next dîwân, which contained Masnawîs, Ġazals and Rubâ'îs, he was greatly assisted by میرزا محمد قزویني and میر محمد باقر علوي, who were his constant companions and friends of twenty years' standing. The date of composition, A.H. 1053 = A.D. 1643, of the present dîwân is given by Ṭâlib-i-Kalîm in the following line:—

گلها که چید از چمن طبع دمعه شد

It is further requested in this preface that if any one happens to see the first dîwân, he should consider the same obsolete and should in every respect give preference to the second dîwân, that is, the present one.

Aḥsan died in A.H. 1078 = A.D. 1670.

See Ethé, India Office Lib. Cat., No. 1601; Rieu, ii., p. 687a; Ethé, Bodl. Lib. Cat., No. 49; Sarkhwush (Sprenger, Oude Cat., p. 109); Sirâj (Oude Cat., p. 149); Sprenger, p. 325; Majma'un-Nafâ'is, fol. 20a; Ma'âşir-ul-Umarâ, vol. ii., pp. 752–763.

Contents:—

fol. 1b. Preface, beginning as in Ethé, India Office Lib. Cat.:—

بلبل خوش الحان قلم در بستانسراي دمعانسراي الخ

This preface is shorter than the one in the following copy.

fol. 8b. Another preface, beginning:—

حمد بیحد و سپاس بیعد مر حضرت واهب الصور و نگارندهٔ
پیکر بشر را سزاست الخ

fol. 12ᵃ. ساقي نامه ترجيع بند
Beginning:—

اي نشاء مي در سر من هوش خمار است
اي نغمه بر آئينهٔ دل عيش غبار است

fol. 17ᵃ. Ġazals in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat.:—

چو گردد شرمساري در قيامت عذر خواه ما
بسوزد خرمن عصيان خلق از برق آه ما

fol. 151ᵃ. Rubâ'is, in alphabetical order, fifteen in number.
Beginning:—

افسرده شد از هجر تو هنگامهٔ ما

The initial Rubâ'î quoted in Ethé, India Office Lib. Cat., is not found in this copy.

fol. 154ᵇ. Maṣnawî which is entitled on fol. 162ᵃ as جلوهٔ ناز:—

ازان نامش نهادم جلوهٔ ناز
كه كرده دفتر حسن بتان باز

fol. 195ᵇ. Another preface.
Beginning:—

صاف نوشان خمخانهٔ افلاك به نشاء خمد باده پيمائي سرخوشند الخ

fol. 198ᵇ. Another Maṣnawî, called ميخانهٔ راز, and completed in six months (*vide* fol. 228ᵇ):—

بشش ماه اين نسخه منظوم گشت
بميخانهٔ راز موسوم گشت

In the epilogue, a prose piece, the author enumerates all his works, and gives with precision the number of verses in the dîwân.

In the following colophon we are told that this copy was written by Aḥsan himself:—

راقمه احسن الله بن ابو الحسن المخاطب بظفر خان

A splendid copy, beautifully illuminated throughout.
Written in fair Nasta'līq.
Not dated.

No. 330.

foll. 102; lines 17; size 9½ × 6; 7 × 3½.

دیوان ظفر خان احسن

DÎWÂN-I-ZAFAR KHÂN AHSAN.

fol. 1ᵇ. Preface, beginning as in the first copy.

fol. 8ᵇ. Ġazals, in alphabetical order, beginning as above.

This copy is incomplete and breaks off with one or two Ġazals under the letter م.

Written in fair Nasta'līq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A.H.

No. 331.

foll. 71; lines 13; size 7¾ × 4½; 5 × 3.

دیوان کاشي

DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mīr Yaḥyā, who adopted the poetical title of Kāshī. The poet's ancestors originally belonged to Shīrāz, but as his father emigrated to and settled in Kāshān, the poet is better known as Kāshī. Ṭahir Naṣrābādī says that Qāḍī Yaḥyā and Mīr Yaḥyā were two different persons; the former, he says, was a native of Lāhijān, but that, on account of his frequent residence in Kāshān, he is known as Kāshī; and the latter, according to the same author, was a native of Qum; but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kâshî's verses quoted by Ârzû, in which the poet, while expressing his hatred of Kâshân, the poet clearly admits that he originally belonged to Shîrâz, and that his father emigrated to Kâshân :—

پدرم این خطا ز عرفان کرد
که ز شیراز جا بکاشان کرد
روح من زان بلند پرواز است
گلم از خاك پاك شیراز است

Kâshî came to India during the time of Shâh Jahân, by whom he was appointed royal librarian, کتاب دار. Here Kâshî enjoyed the learned society of Hajî Muhammad Jân Qudsî, Abû Ṭâlib Kalîm, and other eminent poets. Besides Qaṣîdahs, Ġazals and Rubâ'îs, he wrote several Maṣnawîs.

The author of the Yad-i-Bayḍâ places Kâshî's death in A.H. 1064 = A.D. 1653, and gives the following chronogram :—

احیای سخن چو کرد یحیي جان داد

For notices on the poet's life see: Riyâḍ-ush-Shu'arâ, *loc. cit.*; Majma'un-Nafâ'is, vol. ii., fol. 540ᵇ; Yad-i-Bayḍâ, fol. 248ᵃ.

fol. 1ᵇ. Qaṣîdahs.

Beginning :—

نرم شد از صدمهٔ دوران ز بس هر استخوان
دست من در آستین مغزی بود در استخوان

The Qaṣîdahs are in praise of the prophet, Shâh Jahân, 'Alîmardân Khân, Sa'd Ullah Khân, and others.

fol. 40ᵇ. Qiṭ'ahs giving the dates of several contemporary events.

Beginning :—

خدا داد بختي بشاه جهان
که بي سعي کامش روان ميشود

The last Qit'ah gives the date of Hajî Muhammad Jân Qudsî's death.

fol. 43ᵃ. Short Maṣnawîs, the first beginning :—

کمان کج نشست و سخن راست شد

fol. 45ᵃ. Another Maṯnawī حکایت قلندان.
Beginning:—

بنام خداوند لوح و قلم

fol. 50ᵃ. Another Maṯnawī معلومت نامه.
Beginning:—

نه گرگم نه یوسف در این روزگار—

fol. 51ᵇ. A Maṯnawī entitled آتشکده.
Beginning:—

بدوزخ بگذرد تا کي جهانم

fol. 53ᵇ. Another Maṯnawī called توبه نامه.

The manuscript ends with some satirical Qiṭ'ahs and a subscription in prose.

Written in a beautiful minute Nasta'līq, within gold-ruled borders.

Not dated; 18th century.

No. 332.

foll. 198; lines 19; size 7¾ × 4; 5¼ × 2¾.

دیوان واله

DĪWĀN-I-WĀLIH.

Meagre accounts of the poet's life are found in a few Taḏkirahs only. In his preface to the dīwān the poet designates himself on fol. 4ᵇ as Darwīsh Ḥusayn Wālih Harawī, درویش حسین واله هروي. That the name of his father was Shaykh Ġulām 'Alī we come to know from some of the poet's poems, e.g., on fol. 24ᵇ we read:—

امام صومعه شیخ جهان غلام علي
بفر فقربري ز احتیاج امکاني
ستوده والد و شایسته مرشد واله
وجود آگهي و معني مسلماني

Wâlih was a pupil of the celebrated Faṣiḥi Anṣâri (*vide* above), to whose praise he devotes a great portion of his preface and also addresses several poems found in the dîwân. From the first three Qiṭ'ahs on fol. 66ᵃ it would appear that the poet had altogether three sons, one of whom, born in A.H. 1040 = A.D. 1630, was called Muḥyi-ud-Din, and another in A.H. 1042 = A.D. 1632, who was named Ġulâm 'Ali, after the name of the poet's father, and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet's son Muḥyi-ud-Din, who, as the poet says, was born to him at the age of fifty, we can conclude that Wâlih was born in about A.H. 990 = A.D. 1582. The author of the Majma'-un-Nafâ'is says that Wâlih came to India during the reign of Shâh Jâhan, but several poems and verses, *e.g.*, on fol. 63ᵃ:—

خسرو ملك خدا فرمانرواى بحر و بر

شاه نور الدين جهانگير ابن اكبر بادشاه

suggest to us that the poet was in India even during the reign of Jahângir. He lived in Bengal for some time, and to this he repeatedly refers in the dîwân, and Mirzâ 'Abdul Qâdir Bidil is said to have visited Wâlih several times. The same author of the Majma'-un-Nafâ'is tells us that Wâlih also left a Maṣnawi in the style of the celebrated Khâqâni's Tuḥfat-ul-'Irâqayn. In addition to some poems in praise of the emperors Jahângir and Shâh Jahân, several chronograms on events, the dates of which range from A.H. 1024–1075 = A.D. 1615–1664, lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Wâlih's life see: Majma'-un-Nafâ'is, vol. ii., fol. 518ᵃ; Yad-i-Bayḍâ, fol. 237ᵇ; Sarkhwush (under the letter و), and Nishtar-i-'Ishq, fol. 1905. A copy of the poet's dîwân is mentioned in Sprenger, Oude Cat., p. 588.

Contents of the dîwân:—

fol. 1ᵇ. Preface.

Beginning:—

ثنايب خداي عوالم وجود خرد با همه اجزاي معرفت از ادراك
كنه واحد مفرد بجهل بسيط مركب است

In this preface the poet, after praising God and the prophet, lavishes praises at great length upon his master Faṣiḥi.

fol. 5ᵃ. Blank.

fol. 5ᵇ. Qaṣidahs in praise of God, the prophet, Mirzâ Faṣiḥi, Shaykh Ġulâm 'Ali, Bâqar Khân, I'timâd-ud-Daulah, and several other nobles of Jahângir and Shâh Jahân's court.

Beginning:—

اي بويران خالهاي تنك دلها ساخته
گرچه بيهالي برايت جا بها جا ساخته

fol. 45ᵇ. Blank.
fol. 46ᵃ. Tarkib-bands, mostly in praise of Mirzâ Jân Beg.
Beginning:—

بسکه گرديده‌ام اندر طلبت جاي بجاي
بيم است که بيرون روم از ملك خداي

There is a lacuna after fol. 60ᵇ.

fol. 61ᵃ. Tarji'bands, in praise of Mu'taqid Khân. Some verses from the beginning of the first Tarji'band are missing, and it opens with the following line:—

زه کمان بسويت ميکشد عدو گه رزم
کجا است آنکه کند جانب تو پشت کمان

The burden runs thus:—

مسخر انچه ز نقش نگين سليمان کرد
ز خلق و مرحمت عام معتقد خان کرد

Again there is a lacuna after fol. 61ᵇ.

fol. 62ᵃ. Qiṭ'ahs with chronograms on events ranging from 1042–1075.

Beginning of the first Qiṭ'ah:—

والله در درويشي اگر زد نه گزافست
در لعت ره فضل نصيب ايست مر آنرا

Some Qiṭ'ahs are satirical.
fol. 77ᵃ. Blank.
fol. 77ᵇ. Ġazals in alphabetical order.
Beginning:—

خدا يا بشگفان غمگين دل ما دردمندانرا
چو گلبن از تو بر سر ميزلد گلهاي خندانرا

Cf. Sprenger, Oude Cat., p. 588, where بشگفان is wrongly substituted by بشکنان.

fol. 190ᵃ. Rubâʻis.
Beginning:—

يارب ز كرم عنايت چشم لري
از خود مفري ز غير قطع نظري
بر غفلت ما ز هوشياري خطري
در بيخبري كنيم از ما خبري

The last Rubâʻi runs thus:—

در ديده خيالي نبود دنيا را
در وعده ادائي نبود فردا را
كوش شنوا نيست بگويم كه كرند
كر كام و زباني بدهم غوغا را

There are altogether one hundred and twelve Rubâʻis in all.
Written in a fair minute Nastaʻlîq.
Not dated, apparently the latter part of the 17th century.

No. 333.

foll. 520; lines (centre col.) 19; (margl. col.) 36;
size 11½ × 7; 10 × 5¼.

كلّيات طغرا

KULLIYÂT-I-ṬUĠRÂ.

The prose and poetical works of Mullâ Ṭuġrâ.

According to most biographers Mullâ Ṭuġrâ is called a native of Mashhad, but his contemporary biographer Ṭâhir Naṣrâbâdî, who speaks of the poet in the present tense, calls him a Tabrîzî, but remarks that he heard from somebody calling the poet Mashhadî. The Library copy of Ṭâhir Naṣrâbâdî's Tadkirah reads Ṭuġrâ-i-Tabrîzî, but the authors of the Majmaʻ-un-Nafâ'is and Nishtar-i-ʻIshq say that Ṭahir calls the poet

a native of Qazwin. He came to India during the last period of the reign of Jahângîr, or in the beginning of Shâh Jahân's time. On entering the court of Shâh Jahân, Mullâ Ṭugrâ was appointed the Munshî of Prince Murâd Bakhsh, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to Balkh. He travelled for a long time all over the Deccan and subsequently settled in Kashmîr, where he went in the suite of Mirzâ Abul Qâsim. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the Majma'-un-Nafâ'is says that he has seen Ṭugrâ's dîwân consisting of ten thousand verses, and that the poet's Kulliyât received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous Hindî words, he composed a Qaṣîdah in praise of Râjah Jaswant Singh, chiefly consisting of Hindî words. The same author further adds that Ṭugrâ wrote satirical verses against the distinguished poets of his age, such as Mirzâ Ṣâ'ib, Salîm, Qudsî, Kalîm and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against Ṭugrâ, and amongst them particularly mentions the name of Mullâ Ġanî Kashmîrî. It is remarkable to notice that in the verses which do not scan with the word Ṭugrâ, the poet has used the nom-de-plume Shiftah, شیفته (see Majma'-un-Nafâ'is). Ṭugrâ spent the last years of his life in Kashmîr, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see: Ṭâhir Naṣrâbâdî, fol. 200[b]; Majma'-un-Nafâ'is, vol. ii., fol. 291[a]; Riyâḍ-ush-Shu'arâ, fol. 244[a]; Tadkirah-i-Ḥusaynî, fol. 125[b]; Nishtar-i-'Ishq, fol. 1111; Yad-i-Bayḍâ, fol. 137[b].

See also Rieu, pp. 742, 744, 850 and 875; W. Pertsch, p. 24: Ethé, India Office Lib. Cat., Nos. 1586–1591, etc.

Contents of the Kulliyât:—

Beginning with ساقی نامه, Sâqî Nâmah:—

زهی لطف سازندهٔ آب و خاك

برقص آور سبز طاوس تاك

fol. 127[b]. Ġazals arranged in alphabetical order, except the first which begins thus:—

نمیشد نو خط دیوان ما رشك گلستانی

ز بسم الله بر سر گر نمیزد شاخ ریحانی

The first alphabetical Ġazal begins thus :—

تا نام تو سر دفتر معنیست رقم را
بر فرد بیان مهده ضرور است قلم را

fol. 292ᵇ. Qaṣîdahs in praise of Kashmîr, Shah Jahân, and other persons of distinction.

Beginning :—

حکمت او در کشور خمکدهٔ خاك را
پر گهر اشك ساخت حلقهٔ افلاك را

fol. 353ᵇ. قطعات.

Beginning :—

تبارك الله ازین بزم عشرت افروزی
که عیش میرسد از وی بهار حد جهان

fol. 357ᵃ. Fards.

Beginning :—

صد دل بیك نگاه تو سوزد جدا جدا
یك آتش است و شمع فروزد جدا جدا

foll. 358ᵇ–391ᵇ. Short Maṣnawîs, Tarji'bands, Tarkîb-bands and Mukhammasât. The first Maṣnawî begins thus :—

بنام آنکه شد سازندهٔ چرخ
برقصش چرخ چون معروف در کرخ

The following refined prose-writings consist of several treatises.

I.

fol. 397ᵇ.

فردوسیه

FIRDAUSIYYAH;

OR,

"THE PARADISAICAL."

A description of the beautiful city of Kashmîr.

Beginning :—

ای در طلب تو خاله بر دوش سحاب . . . ثنای بهار پیرائی
که انگشت سبزه را بدانهای شبنم الخ

Rieu, ii., p. 742, No. II.; Ethé, India Office Lib. Cat., No. I.

II.

fol. 402.

تاج المدائح

TÂJ-UL-MADÂ'IḤ;

OR,

"THE CROWN EULOGIES."

In praise of Prince Murâd Ba<u>kh</u>sh.
Beginning:—

چو این نسخه زیب لوایح شده . . . . مرغ رولی قلم بنگارش
ثنای شهنشاهیست الخ

Rieu, No. XI.; Ethé, India Office Lib. Cat., No. II.

III.

fol. 406[b].

الهامیّه

ILHÂMIYYAH;

OR,

"THE INSPIRATION."

A Ṣûfic treatise.
Beginning:—

در نزد محبت همه جا حصل حکمت . . . . لله الحمد که نقش
مرادم در یوسف نهفته نمود نشسته الخ

See Rieu, No. VII.; Ethé, India Office Lib. Cat., No. III.

IV.

fol. 411[a].

MIR'ÂT-UL-FUTÛḤ;

OR,

"THE MIRROR OF VICTORIES."

In praise of the Conquest of Balkh and Badakhshân, by Prince Murâd Ba<u>kh</u>sh during the years A.H. 1055–1057 = A.D. 1645–1647.

Beginning:—

یکه تازان میدان تحریر از دولت مبتایش الخ

Rien, No. VI.; Ethé, India Office Lib. Cat., No. IV.

V.

fol. 415a.

مرتفعات

MURTAFI'ÂT;

OR,

"EXALTED MATTERS."

A description of a *darbâr* at Jahângîr's court.
Beginning:—

نوبهار آمد که مقراض از پر بلبل کند الخ

See Rieu, No. V.; Ethé, India Office Lib. Cat., No. VII.

VI.

fol. 417a.

تجلّیات

TAJALLIYYÂT;

OR,

"MANIFESTATIONS"

Another treatise in praise of Kashmîr, with a eulogy upon Mîr Ḥusayn Sabzwârî.
Beginning:—

کشمیر بود فصل خزان عالم نور الخ

See Rieu, No. IX.; Ethé, India Office Lib. Cat., No. V.

VII.

fol. 240b.

مشابهات ربیعی

MUSHÂBAHÂT-I-RABÎ'Î.

"Comparisons drawn from the spring," etc.; also known as مشابهات بدیعی, or "Wonderful comparisons."

Beginning:—

موسم آن باشد که میبا راگ هندی میکند الخ

See Rieu, No. XII.; Ethé, India Office Lib. Cat., No. IX.

VIII.

fol. 422ᵃ.

کنزالمعالی

KANZ-UL-MA'ÂNÎ;

OR,

"THE TREASURE OF THOUGHTS."

In praise of Shâh Shujâ'.
Beginning:—

للقایس مخزن دهان جواهر حمد مکرمیست الخ

See Rieu, No. X.; Ethé, India Office Lib. Cat., No. VI.

IX.

fol. 424ᵃ.

تعداد النوادر

TA'DÂD-UN-NAWÂDIR;

OR,

"THE NUMBER OF STRANGE THINGS."

A description of eight stages on the road leading to Kashmîr.
Beginning:—

در لیره زمین هند دلگیر شدم الخ

See Rieu, No. XXII., Ethé, India Office, No. XII.

X.

fol. 425ᵇ.

مجمع الغرائب

MAJMA'-UL-ĠARÂ'IB;

OR,

"THE COLLECTION OF WONDERS."

A description of the lake Kamam.

Beginning:—

چه نویسم از وسعت دریاچهٔ کرم الخ

See Rieu, No. IV.; Ethé, India Office, No. VIII.

XI.

fol. 427ª.

تحقیقات

TAHQÎQÂT.

"Verifications, or the poetical applications of the names of the planets."

Beginning:—

از بس غلط است حرف قاموس فلک الخ

See Rieu, No. III.; Ethé, India Office, No. XI.

XII.

fol 428ᵇ.

آهنگ بلبل

ÂHANG-I-BULBUL;

OR,

"THE SONG OF THE NIGHTINGALE."

Otherwise called جوش بلبل, or "The Ebullition of the Nightingale"; also known as دیباچهٔ معیار الادراک, or "The Preface to the Standard of Perception." In praise of Ḥafiẓ's dîwân.

Beginning:—

پیشرو ساز معنی ترانهٔ حمد صانعیست الخ

See Rieu, No. I.; Ethé, India Office, No. X.

XIII.

fol. 429ᵇ.

نمونهٔ انشا

NAMÛNAH-I-INSHÂ;

OR,

"A MODEL OF COMPOSITION."

In praise of Aurangzib.

Beginning :—

میمین ورقی ز یاسمیم دادلد الخ

See Rieu, No. XXXII.; Ethé, India Office Library Cat., No. XVII.

XIV.

fol. 431[b].

دردناك

DARDNÂK;

"AFFLICTED."

Also called گریهٔ قلم, Giryah-i-Qalam; or, "The Weeping of the Pen." A description of the rainy season.

Beginning :—

گریهٔ قلم خطاب این رقم الخ

دردناك طغراست که از ماتم افروزي الخ

See Rieu, No. XXVII.

XV.

fol. 433[a].

معراج الفصاحة

MI'RÂJ-UL-FASÂHAT;

OR,

"THE ASCENT OF ELOQUENCE."

In praise of Sayyid Bahâdur Khân.

Beginning :—

از حق سخن معجزه آلین خواهم الخ

See Rieu, No. XXVIII.; Ethé, India Office, No. XXII.

XVI.

fol. 437[a].

انوار المشارق

ANWÂR-UL-MASHÂRIQ;

OR,

"THE LIGHTS OF THE EAST."

Beginning :—

اي جوش دل صراحي و جام از تو الخ
شب نشينان بزم سخن بشراب حمد خالقي سرخوش اند الخ

See Rieu, No. XIX.; Ethé, India Office, No. XVIII.

XVII.

fol. 441ᵃ.

پريخانه

PARÎKHÂNAH;

OR,

"THE FAIRY'S HOUSE."

In praise of Shâh 'Abbâs II. of Persia.
Beginning:—

اي رازق فرد رزق چه صبح و چه شام الخ
لفظ قلمي كه قطعه نويسان مقال سرمشق تازگي الخ

See Rieu, No. XXV.; Ethé, India Office, No. XIX.

XVIII.

fol. 447ᵃ.

وجديّه

WAJDIYYAH.

Also styled وجديّه جان, metaphors drawn from music.
Beginning:—

نغمهٔ دلنشين بترنم حمد سازنده مقام پذيرد الخ

See Rieu, No. XXXI.; Ethé, India Office, No. XV.

XIX.

fol. 454ᵃ.

كلمة الحق

KALIMAT-UL-ḤAQ;

OR,

"THE WORD OF TRUTH."

A complaint of the want of liberty of the king and the king's son.

Beginning:—

دوران چو در ستایش مزدي بما نداده الخ

See Rieu, No. XVIII.; Ethé, India Office, No. XX.

XX.

fol. 455ᵃ.

آشوب نامه

ÂSHÛB NÂMAH;

OR,

"THE BOOK OF TUMULT."

In praise of Zulâlî's seven Maṣnawîs.
Beginning:—

شکر ناظمي که ابیات بروج سپهر از معني ابداعش صورت وجود بسته الخ

See Rieu, No. XXI.; Ethé, India Office, No. XXI.

XXI.

fol. 461ᵃ.

ثمرهٔ طبي

SAMRAH-I-ṬIBBÎ;

OR,

"THE MEDICAL FRUIT."

Metaphors drawn from the medical art.
Beginning.—

اي درد تو بهتر از دواي دگري . . .
شکر حکیمي که درد بیدرمان ایّوب از داروي صبوریش الخ

See Rieu, No. XXX.; Ethé, India Office, No. XVI.

XXII.

fol. 466ᵇ.

جلوسیّه

JULUSIYYAH;

"ACCESSION."

A eulogy on the accession of Aurangzib.

Beginning :—

اي كوكبه امت فروغ پيماي سرير . . . .

سر زبان از حمد شهنشاهي توالد بتاج رسيد الخ

See Rieu, No. XXIV.; Ethé, India Office, No. XIV.

XXIII.

fol. 474ᵇ.

چشمهٔ فيض

CHASHMAH-I-FAYḌ;

OR,

"THE SOURCE OF OVERFLOW."

Addresses to the Sovereign, with a description of the prophet's Mi'râj or Ascension to heaven.

Beginning :—

اي، ملك وجود بر درست ماوائي . . . .

حمد اكبر بادشاهي كه لشكر نور ذاتش الخ

See Rieu, No. XXIX.; Ethé, India Office, No. XIII.

XXIV.

fol. 489ᵇ.

رقعات

RUQA'ÂT;

OR,

"LETTERS."

Beginning with the عبرتنامه, "'Ibrat Nâmah"; or, "The Book of Warning," called in Rieu عنبر نامه; or, "The Book of Ambergris" an exposure of the plagiaries of Naṣîrâ-i-Hamadâni, written for Muqîm Kâshî.

Beginning :—

قلمي بهر مقيما شده عبرت نامه . . .

در حالتي كه تيغ جانخراش را قلمتراش شمردي الخ

See Rieu, Nos. XVI. and XVII.; Ethé, India Office, No. XXIII.

XXV.

fol. 510ᵃ.

تذكرة الاحبا

TADKIRAT-UL-AHIBBÂ;

OR,

"MEMORIAL OF FRIENDS."

Also called تذكرة الاخيار; or, "Memorial of the Good"; or, تذكرة الاتقيا; or, "Memorial of the Godly"; a eulogy on twelve contemporary Shaykhs and other renowned men then living in Kashmir.

Beginning:—

طغرا تا كي تيغ زبان تيز كني الخ

See Rieu, No. VIII.; Ethé, India Office, No. XXIV

The above collection of refined prose writings consists of twenty-five risâlahs, eighteen of which, together with Ṭugrâ's letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل طغرا.

Written in a fair Nasta'lîq, within coloured borders.

Not dated, apparently 18th century.

No. 334.

foll. 122; lines 11; size 7¼ × 4¼; 5¾ × 3.

ديوان غني

DÎWÂN-I-ĠANÎ.

Maulânâ Muḥammad Ṭâhir Ġanî, a resident of Kashmir, was, according to the author of the Riyâḍ-ush-Shu'arâ, the disciple of his learned countryman Maulânâ Muḥammad Muḥsin Fânî, a poet of great eminence. He adopted the poetical title of Ġanî as a chronogram for the year A.H. 1060 = A.D. 1650, the year in which he composed poetry for the first time. Ġanî flourished during the governorship of Ẓafar Khân Aḥsan, and possessed a great admirer in the person of Nawwâb Waḥîd

Zamân Ṭâhir Waḥîd. Ġanî enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses.

His companions Abû Ṭâlib Kalîm and Ḥâjî Muḥammad Jân Qudsî greatly admired the poetical compositions of Ġanî, while the celebrated Ṣâ'ib for his own bayâḍ made a selection of two hundred and twenty verses from Ġanî's dîwân. According to the authors of the Riyâḍ-ush-Shu'arâ and Majma'-un-Nafâ'is Ġanî left about twenty thousand verses. Although a poet of vast learning, Ġanî had no ambition to attach himself to the Imperial throne. Ṭâhir Naṣrâbâdî states on a reliable authority that the emperor of India once wrote to Sayf Khân, the governor of Kashmîr, to send Ġanî to the Imperial throne. Being requested by Sayf Khân, the poet instructed the governor to report to the emperor that he (the poet) was insane and could not, therefore, attend the court. Sayf Khân objected to this, saying how could he apply the term "insane" to a sound man? At this the poet all of a sudden tore his collar, and like one insane marched off towards home, and died after three days. The date of his death is fixed in A.H. 1079 = A.D. 1668 in the beginning of Aurangzîb's reign. Ġanî's dîwân was collected by his friend Muḥammad 'Alî Mâhir, who composed the following chronogram on the poet's death, quoted in Rieu, ii., p. 692:—

غني چون کرد بزم شمع را گردید تاریخش
که آگاهي سوي دار بقا از دار فاني شد

For notices on the poet's life see: Ṭâhir Naṣrâbâdî, fol. 255ᵇ; Yad-i-Bayḍâ, fol. 170ᵃ; Riyâḍ-ush-Shu'ara, fol. 287ᵇ; Majma'-un-Nafâ'is, vol. ii., fol. 344ᵇ; Rieu. ib.; Ethé, Bodl. Lib. Cat., No. 1127.

Contents:—

fol. 1ᵇ. Qaṣîdahs.

Beginning:—

سوز داغ دل ما دفع نشد از مرهم
گرمي شمع ز کافور نميگردد کم

The Qaṣîdahs are intermixed with Fards, Maṣnawîs, and Qiṭ'ahs.

fol. 10ᵇ. Ġazals.

Beginning:—

جنوني کو که از قید خرد بیرون کشم پا را
کنم زنجیر پاي خویشتن دامان صحرا را

fol. 112ᵃ. Rubâ'îs.

Beginning :—

چون نیست در افتادگیم کس را شك
بر خاسته از چه رو بجنگم هر تك
دعوي برابري ندارم بكسي
بر خاك چرا برابرم كرد فلك

The dîwân of Ġanî has been printed in Lucknow, A.H. 1261.

A good copy; written in clear minute Nasta'lîq, within gold ruled borders, by order of one Khwâjah Muhammad Khân.

Dated A.H. 1160.

Scribe محمد فيض الله

No. 335.

foll. 98; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of Ġanî's dîwân, beginning with Ġazals:—

جنوني كو كه از قيد خرد بيرون كشم پا را الخ

fol. 82ᵇ. Rubâ'is, beginning as in the preceding copy:—

چون نیست در افتادگیم کس را شك الخ

fol. 92ᵃ. Miscellaneous verses consisting of târikhs, eulogies and satires, etc., which were added towards the end of Ġanî's dîwân by his pupil Muslim, as would appear from the following short introduction in the beginning:—

اشعار متفرقه از قسم تواريخ و تعريفات و هجويات و غيره كه مسلم مغفور شاگرد مصنف مبرور بعد جمعيت اشعار در آخر ديوان از تصنيف لطيفش درج ساخته دريجها بهمان ترتيب جامع بي تقديم و تاخير براي تفريح صغير و كبير بپاية تحرير ميرسد تا كدام شعر از اشعار مشهورۀ مصنف باقي نماند والله اعلم

The first eight Ġazals have a commentary on the margin extending [fr]om foll. 1b–3b.
Written in minute Nasta'lîq on various coloured papers.
Dated A.H. 1273.

No. 336.

foll. 177; lines 15; size 10 × 4½; 8 × 3½.

يوسف و زليخا

YÛSUF WA ZALÎKHÂ.

A Maṣnawî by Nâẓim.
Mullâ Nâẓim of Herat, who, as stated in Rieu, was the son of Shâh [Ri]dâ Sabzwârî, flourished during the time of Shâh 'Abbâs II. (A.H. 1052–77 = A.D. 1642–1667). He was a pupil of Maulânâ Faṣîḥî and a [co]urt-poet and favourite of 'Abbâs Qulî Khân Shâmlû, the Beglerbeg of [He]rat, at whose request the poet composed the present Maṣnawî. The [po]et himself says in the epilogue that he spent fourteen years in the [co]mposition of this poem, having commenced it in A.H. 1058 = A.D. 1648, [an]d completed it in A.H. 1072 = A.D. 1661. The style of the Maṣnawî is [ve]ry highly spoken of by his contemporary biographer Ṭâhir Naṣrâbâdî [an]d other taḍkirah writers. Nâẓim died in A.H. 1081 = A.D. 1670.
For further particulars see: Ṭâhir Naṣrâbâdî, fol. 195a; Majma'-un-[Na]fâ'is, vol. ii., fol. 468b; Riyâḍ-ush-Shu'arâ, fol. 432a; Rieu, ii., p. 692; [Et]hé, India Office Lib. Cat., Nos. 1593–1598; Ethé, Bodl. Lib. Cat., [No]. 1130; W. Pertsch, Berlin Cat., pp. 29, 721 and 927; Sprenger, [Ou]de Cat., pp. 129, 151 and 515; Âtash Kadah, p. 156.
Beginning as in Ethé, India Office Lib. Cat.:—

خدایا چون سپهرم سینه بکشا
دلم طوطي کن و آئینه بنما

Printed, Oude Akhbâr Press, Lucknow, A.H. 1286.
Written in careless Nasta'lîq within coloured borders.
Dated A.H. 1170.

No. 337.

foll. 124 ; lines (central column) 14 ; (marginal column) 28 ; size 9 × 5½ ; 7¾ × 4.

دیوان عظیم

DÎWÂN-I-'AẒÎM.

'Aẓîm or 'Aẓîmâ, who was born in Nîshâpûr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulânâ Qaydî, who was a nephew of the distinguished poet Naẓîrî, and himself a poet of some note, came to India during the reign of Shâh Jahân, and died at sea on his way back to his native country in A.H. 1064 = A.D. 1653. 'Aẓîm's brother, Mullâ Muqîm or Muqîmâ, with the *takhalluṣ* Faujî (a copy of whose dîwân is mentioned in Rieu, p. 690), also came to India and entered the services of Mirzâ Jân Beg, a general under Shâh Shujâ'. Faujî, after performing a pilgrimage to Mecca returned to Nîshâpûr, where he died at the age of forty-two in A.H. 1075 = A.D. 1664. Referring to his respectable connection, 'Aẓîm, in course of his admonitions to his son, speaks thus on fol. 113ᵇ (margin):—

نطق تو گرفته دلپذیری

از منطق قیدی و نظیری

نسبت ز دو جانب شریفست

این قافیه قابل ردیفست

Most of the poems of 'Aẓîm are in praise of Shâh Sulaymân (A.H. 1077–1105 = A.D. 1666–1693), Bayrâm 'Alî Khân of Nîshâpûr, who died, according to a chronogram on fol. 51ᵃ, in A.H. 1071 = A.D. 1660, and his son, Muḥammad Ibrâhîm.

The author of the Natâ'ij-ul-Afkâr adds further, that 'Aẓîm enjoyed the warm favour of Mirzâ Sa'd-ud-Dîn Muḥammad *Râqim*, Wazîr of Khurâsân.

The conflicting statements of 'Aẓîm's biographers regarding his visit to India have thrown us into great confusion. The authors of the Riyâḍ-ush-Shu'arâ, Makhzan-ul-Gharâ'ib and Khulâṣat-ul-Afkâr state that 'Aẓîm came to India during the time of Shâh Jahân, while the first named two authors assert that the poet was entrusted with the

Diwanship of Lahore by the emperor. While Sarkhwush, a contemporary biographer of 'Azîm, followed by the author of the Majma'-un-Nafâ'is, notices two different poets of the same name, viz., عظیمای نیشاپوری and آقا عظیما, and says that the former never came to India and that the latter was the Dîwân of Lahore, and concludes his accounts of the two poets in few words:—

عظیمای نیشاپوری—صاحب فکر تازه بود—در هندوستان نیامده . . . اقا عظیما—دیوان بیوتات لاهور نیز خوش فکر است—

Dr. Rieu, who could not trace anything to prove 'Azîm's residence in India, seems to support the statement of Sarkhwush that the poet never came to this country; but the fact that Sarkhwush completed his tadkirah in A.H. 1093 = A.D. 1682, after which 'Azîm lived for many years, and further, the existence of the verse in which the poet speaks of his becoming a Hind-parast, seem to support the statements of the author of the Riyâḍ-ush-Shu'arâ and others

The lines referred to (found on fol. 116ᵃ of the dîwân) are as follows:—

گردید عظیم عاقبت هند پرست
از مست طوسی و نشاپوری رست

Tahir Nasrâbâdî, who speaks of the poet in the present tense, does not touch the point of 'Azîm's coming to India, and simply remarks that although he (Ṭâhir) could not visit 'Azîm, he heard from his relatives that 'Azîm was a good poet and belonged to a family the members of which were polished and enlightened. Shîr Khân Lodi, another contemporary of 'Azîm, gives only a short account of the poet's brother Qaydî, without mentioning the name of 'Azîm. According to the author of Mir'ât-us-Ṣafâ (Rieu, p. 701) 'Azîm died in A.H. 1110 = A.D. 1698, or according to the authors of the Khulâṣat-ul-Afkâr, Natâ'ij-ul-Afkâr and Nagmah-i-'Andalib (Rieu, *loc. cit.*), in A.H. 1111 = A.D. 1699.

For notices on 'Azîm's life see: Ṭâhir Nasrâbâdî, fol. 165ᵇ; Khulâṣat-ul-Afkâr, fol. 124ᵃ; Riyâḍ-ush-Shu'arâ, fol. 277ᵇ; Yad-i-Bayḍâ, fol. 150ᵃ; Khazânah-i-'Âmirah, fol. 333ᵇ; Makhzan-ul-Ġarâ'ib, vol. ii., fol. 564; Natâ'ij-ul-Afkâr, p. 298. See also Rieu, ii., p. 701ᵃ; Sprenger, Oude Cat., pp. 113, 358.

Contents:—

fol. 1ᵇ. Qaṣidahs in praise of Bayrâm 'Alî Khân and his son Ibrâhîm Khân.

Beginning :—

اي ز بسم الله کل بر فرق فرقان ريخته
شکر الحمد ازان در کام انسان ريخته

On the margin of fol. 1b begins the Maṣnawī called نور عظيم :—

دارم سر حمد حق تعالي الخ

This Maṣnawī, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhār after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Shāh 'Abbās II., Mirzā Sa'd-ud-Din (Wazīr of Khurāsān), Ṣafī Qulī Khān and others.

fol. 15b–120a. Chronograms on several contemporary events, the dates of which range from A.H. 1055–1082 = A.D. 1645–1671.

fol. 116b. Preface which 'Aẓīm wrote to the جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān.

Beginning :—

واحد الذات کثير الصفات عظيم الشاني را ستايش و نيايش بي منتها سزاوار الخ

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram :—

بنوشت بي تاريخ مجموعهٔ بيرام خان

fol. 117a (margin). جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān. This Maṣnawī is chiefly devoted to the praise of God and the prophet.

Beginning :—

الهي ديدهٔ ده خالي از عيب
که سوزد از نگاهش پردهٔ غيب

fol. 120a. Another Maṣnawī in praise of a garden called باغ فرح بخش.

Beginning :—

صباحي دمست موسي آستينش
عيان نور تجلي از جبينش.

Written in a minute Nasta'liq. Not dated, apparently 18th century. Some folios at the end contain short selections from the diwân of Jalâl Asîr written in a different hand.

No. 338.

foll. 322; lines 15; size 8 × 5; 5¾ × 2½.

دیوان ملّا رفیع

DÎWÂN-I-MULLÂ RAFÎ'.

Mirzâ Ḥasan Beg Rafî', مرزا حسن بیگه رفیع, was originally an inhabitant of Qazwîn, but, on account of his long residence in Mashhad, he is better known as Mashhadî. The author of the Majma'-un-Nafâ'is relates that when 'Abd Ullah Khân Uzbek invaded Khurâsân (A.H. 993 = A.D. 1585) he took away with him, along with other prisoners, Mirzâ Rafî', who was only a boy at that time. Rafî''s remarkable intelligence attracted the attention of Nadr Muḥammad Khân, the governor of Balkh. The same author further adds that when Shâh Jahân conquered Balkh and defeated Nadr Muḥammad Khân (A.H. 1056 = A.D. 1646), Rafî' with Nadr Muḥammad's son came to India. The author of the Natâ'ij-ul-Afkâr states that Rafî' came to India before Shâh Jahân's expedition to Balkh. Rafî''s contemporary biographer, Ṭâhir Naṣrâbâdî, gives us to understand that the poet, who was the Kitâbdâr of Nadr Muḥammad Khân, and whose wife's sister the poet married, drew the attention of Shâh Jahân and was brought to India by the emperor, and that Ḥâjî Muḥammad Jân Mashhadî maliciously reported to Shâh Jahân that Rafî' was only an ordinary poet. This, says Ṭâhir, hopelessly lowered the poet's position and he was deprived of the imperial favour for ever. But the author of the Riyâḍ-ush-Shu'arâ and other later biographers distinctly say that the above statement of Ṭâhir is untrustworthy. We can, however, rely upon the statement of the author of the Khazânah-i-'Âmirah, who, on the authority of 'Abdul Ḥamîd's Pâdishâh Nâmah, relates that, on the 14th Rajab, A.H. 1054 = A.D. 1644, Ḥasan Beg Rafî', Munshî of Nadr Muḥammad Khân, came to pay respect to the imperial throne and received the *Khil'at* and a reward of three thousand rupees, and was subsequently honoured with the *manṣab* of five hundred, and that on the 4th Rabî', A.H. 1063 = A.D. 1652, the poet received a reward of three thousand for composing a poem in

praise of the emperor. The same author, supported by several others, relates that Rafi' also received once a reward of five hundred rupees from Shâh Jahân's daughter, Jahân Ârâ Begam, for a verse in a poem which he composed in praise of the garden باغ حیات بخش.

As a poet Rafi' is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dârâ Shikûh, to whom he addressed many laudatory poems. During the time of Aurangzîb, Rafi' was appointed the Dîwân of Kashmîr, and after resigning the imperial service passed a retired life in Delhi. Ṭâhir says that, at the time of the composition of his work A.H. 1083 = A.D. 1672, he heard that Rafi' was living in great distress. Sarkhwush, who wrote his work in A.H. 1093 = A.D. 1681, speaks of the poet in the past tense. The author of the Mir'ât-ul-'Âlam, composed in A.H. 1078 = A.D. 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rafi' died some time between A.H. 1083 and 1093 = A.D. 1672 and 1682.

For references see Ṭâhir Naṣrâbâdî, fol. 156b; Mir'ât-ul-'Âlam, fol. 443b; Majma'-un-Nafâ'is, vol. i., fol. 162a; Khazânah-i-'Âmirah, fol. 173b; Ṣuḥuf-i-Ibrâhîm, fol. 328a; Nishtar-i-'Ishq, fol. 705; Natâ'ij-ul-Afkâr, p. 179. See also Ethé, India Office Lib. Cat., No. 1603; Sprenger, Oude Cat., pp. 92, 111, etc.

Besides the dîwân Rafi' also wrote several Maṣnawîs.

Contents of the dîwân :—

fol. 1b. Qaṣîdahs, mostly in praise of Shâh Jahân and Dârâ Shikûh, arranged in alphabetical order.

Beginning :—

تا للهي چون صدف سينهٔ خود را صفا

با دل تو کي شود گوهر عشق آشنا

fol. 65b. Gazals in alphabetical order.

Beginning :—

اي نام تو از خوبي آرايش ديوانها

زان نام بهر عنوان ظاهر شده فرمانها

fol 316b. Rubâ'is.

Beginning :—

اين بيهردان که طالب دنيايند

هر يك بگمان خويش يکتايند

Written in ordinary fair Nasta'liq.
Dated Rajab, A.H. 1089.

No. 339.

foll. 59; lines 15; size 9 × 6½; 7 × 4.

دیوان بینش

DÎWÂN-I-BÎNISH.

The lyrical poems of Bînish.

Bînish, with his proper name Ismâ'îl, was a Kashmîrian poet of some distinction. According to the author of the Ṣuḥuf-i-Ibrâhîm, the poet's ancestors belonged to Persia, but the poet was born and brought up in Kashmîr. He came to Delhi during the time of Aurangzîb. According to Rieu, some of the poet's poems are addressed to Ṣafshikan Khân, who accompanied Aurangzîb on his expedition to Kashmîr in the sixth year of his reign. A copy of the poet's Kulliyât, containing several Masnawîs, is noticed in Rieu, ii., p. 695.

For notices see: Majma'-un-Nafâ'is, fol. 81ᵃ; Riyâḍ-ush-Shu'arâ, fol. 68ᵇ; Ṣuḥuf-i-Ibrâhîm, fol. 134ᵃ; Nishtar-i-'Ishq, fol. 285; Makhzan-ul-Ġarâ'ib, fol. 115.

The present copy contains only the poet's Ġazals arranged in alphabetical order.

Beginning:—

سر زند چون حرف خواهش از لب اظهار ما
میزند سیلی شکست رنگ بر رخسار ما

Written in fair Nasta'lîq.

This copy, dated the 8th Rabî' I., A.H. 1324, was written by the Library scribe Faḍl-ul-Bârî, at the request of Shihâb-ud-Dîn Khuda Bakhsh, the then assistant Librarian.

Written in a neat, good Nasta'liq.

No. 340.

foll. 75; lines 12; size 6½ × 4¼; 4½ × 2¾.

The same.

Another copy of the dîwân of Bînish, containing Ġazals without alphabetical order. Slightly defective at the beginning.

The initial line with which this copy opens is illegible, and the second Ġazal begins thus:—

هرگز نشد بحرف طلب آشنا لبم
از آبروي خويش چو دريا لبالبم

Written in a careless Nasta'lîq.
Apparently 19th century.

No. 341.

foll. 486; lines 27 (in 4 coll.); size 12½ × 8; 10 × 5¾.

كليات صايب

KULLIYÂT-I-ṢÂ'IB.

The poetical works of Ṣâ'ib.

Mirzâ Muḥammad 'Alî, with the poetical title of Ṣâ'ib, مرزا محمد علي المتخلص به صايب, was, according to the author of the Ṣuḥuf-i-Ibrâhîm, son of Mirzâ 'Abd ur-Raḥîm. Ṣâ'ib is called Tabrîzî as well as Iṣfahânî. The fact is that the ancestors of Ṣâ'ib originally belonged to Tabrîz, where they were settled from a long time. Under the patronage of Shâh 'Abbâs the Second, the poet's family was removed to Iṣfahân, and his father was honoured with the post of the Kad Khudâ, or provost of the merchants of 'Abbâsâbâd. It was in Iṣfahân that Ṣâ'ib was born in about A.H. 1012 = A.D. 1603. It is said, in the Riyâḍ-ush-Shu'arâ, that at an early age Ṣâ'ib showed a peculiar taste for poetry, and spent his days in the company of learned men such as Ḥakîm Ruknâ, Shifâ'î, and

others. Several biographers state that Ṣâ'ib in his youth performed the pilgrimage at Mecca, and then visited the sacred tomb of the Imâm Mûsâ Raḍâ in Khurâsân, and the author of the Nishtar-i-'Ishq, in support of this statement, quotes the following verse of the poet:—

لله الحمد که بعد از سفر حج صایب
عهد خود تازه بسلطان خراسان کردم

On his return to Iṣfahân Ṣâ'ib contemplated another voyage, which brought him to India during the latter period of the reign of Jahângîr. Here he found a most benevolent patron in Ẓafar Khân, the governor of Kâbul, through whose influence the poet entered the court of Shâh Jahân. This emperor showed great favours to Ṣâ'ib, and honoured him with the title of Musta'id Khân and the command of one thousand. Later on, when Ṣâ'ib's father came to India to induce the poet to return to Iṣfahân, he (Ṣâ'ib), instead of yielding to the desire of his father, accompanied his munificent patron Ẓafar Khân to the beautiful city of Kashmîr. Shîr Khân, in his Mir'ât-ul-Khayâl, states that many offers of high appointments were made to Ṣâ'ib by Shâh Jahân, which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country. Sojourning for some time in Kashmîr, Ṣâ'ib returned to Persia to spend the remaining portion of his life under the patronage of Shâh 'Abbâs the Second and Shâh Sulaymân Ṣafawî, and received from the former-named king the title of Malik ush-Shu'arâ. It is related that from Iṣfahân Ṣâ'ib sent the following verse to Ẓafar Khân, for which he received five thousand rupees from the governor:—

دور دستانرا باحسان یاد کردن همت است
ورنه هر نخلی بپای خود ثمر می افگند

Ṣâ'ib is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry. Abû Ṭâlib, in his Khulâṣat ul-Afkâr, remarks, that Sa'di was the originator of Ġazal to which Bâbâ Figânî gave a new colour, but that Ṣâ'ib was the founder of a new school.

According to Ṭâhir Naṣrâbâdî, as stated by Ârzû, Ṣâ'ib's verses amount to one hundred and twenty thousand; but Shîr Khân says that he saw the poet's dîwân consisting of only eighty thousand verses. He was also conversant with Turkish, for almost all the copies of his dîwân contain poems in Turki and Âzarî.

Ṣâ'ib died a peaceful death in Iṣfahân, according to the following chronogram by the contemporary poet Wâ'iẓ, in A.H. 1088 = A.D. 1677:—

شد صایب ازین جهان ویران صد حیف

زان درّ ثمین بحر عرفان صد حیف

گفتند بناله بلبلان تاریخش

ای حیف ازان هزار دستان صد حیف

The authors of the Khazânah-i-'Âmirah, Miftâḥ-ut-Tawârîkh, Khulâṣat ul-Afkâr, Natâ'ij ul-Afkâr, and some others, place the poet's death in A.H. 1080 = A.D. 1677, and in support of this date Ġulâm 'Alî Âzâd, in his Yad-i-Bayḍâ, gives the following chronogram:—

عندلیب نغمه پرداز فصاحت صایبا

رفت ازین عالم بسوی روضهٔ دار السلام

خامهٔ ازاد انشا کرد سال رحلتش

بلبل گلزار جنت صایب عالی کلام

Another chronogram, composed by Muḥammad Sa'îd Ashraf in support of the above date (A.H. 1080), is found in Ârzû's Majma' un-Nafâ'is and in some other taḏkirahs:—

بود باهم مردن آقا رشید و صایبا—

On the margin of the Yad-i-Bayḍâ, fol. 128ᵃ, a note says that, according to the Tarîkh-i-Muḥammadî, Ṣâ'ib died in A.H. 1085 = A.D. 1674; Sarkhwush and the author of the Ṣuḥuf-i-Ibrâhîm place the poet's death in A.H. 1081 = A.D. 1678; Ḥâj. Kh., vol. iii., p. 290, in A.H. 1087 = A.D. 1676. Rieu's copy of the Mir'ât-ul-'Âlam gives Ṣâ'ib's death in A.H. 1089 = A.D. 1678, but our copy of the same work does not give any date.

The author of the Miftâḥ ut-Tawârîkh says that a Ġazal of the poet, opening with the following line, is engraved on his tombstone:—

در هیچ پرده نیست و نباشد لقای تو

عالم پر است از تو و خالیست جای تو

For notices on his life and work see, besides the references given above: Rieu, ii., p. 263; Ethé, Bodl. Lib. Cat., Nos. 1131–1137; Ethé, India Office Lib. Cat., Nos. 1606–1623; W. Pertsch, Berlin Cat., p. 930; Sprenger, Oude Cat., pp. 112, 151, 384; Ouseley, Biogr. Notices, p. 227;

Cat. des MSS. et Xylographes, p. 398; G. Flügel, i., p. 597; J. Aumer, p. 38; J. C. Tornberg, p. 110.

Some poems of the poet have been translated into German by Tholuck, Blüthensammlung, p. 288. The dîwân has been lithographed in Lucknow, A.H. 1292. A selection from the same, Lucknow, A.H. 1264 and 1871.

The Kulliyât:—

This copy of Ṣâ'ib's Kulliyât is of an exceptional value. It was written, as would appear from the colophon, some ten years before the death of the poet.

Some selections from Ṣâ'ib's dîwân are divided under different headings, viz.: (1) واجب الحفظ, Wâjib-ul-Ḥifẓ; a selection consisting of Gazals, Maṭâli' or opening couplets, Mutafarriqât or detached verses, made, according to Sprenger, Oude Cat., p. 386, by one Darwish 'Âmilâ of Balkh, who visited Ṣâ'ib at Iṣfahân and obtained a copy of his dîwân.

For particulars see Ethé, India Office Lib. Cat., No. 1618, where a copy of the Wâjib-ul-Ḥifẓ is described.

(2) مراة الجمال, "The Mirror of Beauty." This selection consists of Gazals or detached lines describing the various parts of the human figure.

The author of the Ṣuḥuf-i-Ibrâhîm says that a selection from the Mirât-ul-Jamâl, relating to the beauties of mirror, comb, etc., is entitled مراة الخيال, and the said author seems to hold that all these selections were made by Ṣâ'ib himself:—

اشعار خود را که در صفت اعضاي معشوق بوده به مراة الجمال و انچه دران مذکور آلینه و شانه بود به مراة الخیال موسوم نموده و مطلع ساير اشعار خود را انتخاب فرموده مسمي بواجب الحفظ ساخت—

The Mirât-ul-Jamâl and the Wâjib-ul-Ḥifẓ are mentioned in Rieu, p. 694. See also Sprenger (*loc. cit.*); Ethé, India Office Lib. Cat., No. 1618; Stewart, p. 70.

Contents:—

fol. 1b. Qaṣidahs in praise of Shâh 'Abbâs.

Beginning:—

منت خدايرا که بتوفيق کردگار
از ناف کعبه چشمه زمزم شد آشکار

چون کاروان حاج خروشان و کف زنان
آمد بخاك بوس لجف آب خوشگوار
دریای رحمت ازلی جوش فیض زد
شد نهر سلسبیل ز فردوس آشکار

On fol. 4ᵇ is a Qaṣīdah in praise of Shâh 'Abbâs, the following last three lines of which refer to a building in Iṣfahân erected by the Shâh in A.H. 1057:—

در سواد اصفهان دولت سرائی طرح کرد
کز شکوه او خجل گردید قصر آسمان
چون بتوفیق الهی صورت اتمام یافت
این بنای میمنت بنیاد از نقش جهان
خامهٔ صایب رقم زد از پی تاریخ او
قبله گاه تاجداران باد دایم این مکان

fol. 10ᵇ. مثنوی در فتح قندهار. A Maṣnawī on the conquest of Qandahâr.

Beginning:—

برازندهٔ تاج و تخت و کلاه
خدیو جوانبخت عباس شاه

This Maṣnawī is also noticed in Rieu, p. 694, where it is said to be in praise of Shâh 'Abbâs; while in Ethé, India Office Lib. Cat., No. 1606, it is called مثنوی رزمیه, and is said to have been dedicated to Shâh Sulaymân in A.H. 1079. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts; the first, beginning with the above line, is purely in praise of Shâh 'Abbâs; the second, beginning on fol. 11ᵃ with the line:—

چو روز دگر مهر زرین سنان

is only a description of the battle. The year A.H. 1079, in which, according to Ethé (*loc. cit.*), the Maṣnawī was composed, is not found here.

foll. 12ᵇ–13ᵃ blank.

fol. 13ᵇ. Ġazals in alphabetical order.

Beginning:—

اگرنه مد بسم الله بودي تاج عنوانها
نه گشتي تا قيامت نوخط شيرازه ديوانها

fol. 468ᵇ. A few Turkish Ġazals arranged in alphabetical order.
Beginning:—

نه احتياج كه ساقي ويره شراب مىنگا
كه اوز پيالهسيني ويردي آفتاب منگا

fol. 470ᵃ blank.

fol. 470ᵇ. مطالع, Maṭâli' or opening couplets.

Beginning:—

حسرت اوقات غفلت چون ز دل بيرون رود
داغ فرزند است فوت وقت از دل چون رود

fol. 473ᵃ. Unfinished Ġazals.

Beginning:—

خدايا در پذير اين نعرهٔ مستانهٔ ما را
مكن نوميد از حسن قبول افسانهٔ ما را

The colophon, dated Jamâdi II., A.H. 1070, runs thus:—

قد فرغ من كتابة هذ الديوان بتوفيق احد الملك المنان بتاريخ
اوايل عشر الاخر من اخر الجميدين سنه سبعين بعد الالف من
الهجرة الشريفة النبوية المصطفويه عليه و آله افضل الصلوات و
اكمل التحيه—

Scribe محمد رضا

Written in a clear minute Nasta'liq, within gold-ruled borders with illuminated frontispieces on foll. 1ᵇ, 2ᵃ and 13ᵇ.

No. 342.

foll. 429; lines 30 (in 4 cols.); size 12½ × 7½; 11 × 6.

The same.

Another valuable copy, containing the earlier collection of the poems of Ṣâ'ib, written in A.H. 1080 = A.D. 1669, *i.e.* eight years before the poet's death in Sâ'ib's own house at Iṣfahân.

Contents:—

fol. 1ᵇ. Qaṣîdahs. The number of Qaṣîdahs in this copy is eighteen, while the preceding copy contains fourteen. The order of arrangement in this is also different from the previous copy.

Beginning:—

تا نه گردیده است خورشید قیامت آشکار

مفت آبی زن بروی خود ز چشم اشکبار

fol. 12ᵇ. Maṣnawîs.

Beginning as in the preceding copy:—

برازندهٔ تاج و تخت و کلاه

fol. 14ᵃ blank.

fol. 14ᵇ. Ġazals in alphabetical order; beginning as in the preceding copy.

foll. 386ᵇ–387ᵃ blank.

fol. 387ᵇ. مطالع, or opening couplets.

Beginning:—

ز ارباب تجرد نیست بر دل بار عالم را

سبکروحی فزون از حمل عیسی گشت مریم را

foll. 400ᵇ–401ᵃ blank.

fol. 401ᵇ. Unfinished Ġazals arranged in alphabetical order.

Beginning:—

آتش افروز جنون شد دامن صحرا مرا

طشت آتش ریخت برسر لالهٔ حمرا مرا

fol. 420ᵇ–421ᵃ blank.

fol. 421ᵇ. متفرقات, or detached lines.

Beginning :—

نیست سوي حق بجز تسلیم راهي بنده را
گفتگوي این گهر گم میکند جوینده را

fol. 426ª blank.

fol. 426ᵇ. Turkish Ġazals in alphabetical order; beginning as in the preceding copy.

foll. 428ᵇ–429ª blank.

This copy ends with some detached verses arranged in alphabetical order.

The following colophon on fol. 428ª says that this valuable copy was written in Jamâdî II., A.H. 1080, in Ṣâ'ib's own house at Iṣfahân :—

بعنایت الهي بتاریخ شهر جمادي الثاني در دار السلطنة اصفهان در منزل قایل این افکار ابکار در سنه هزار و هشتاد بالهام پیوست —

مرقوم شکسته عارف تبریزي Scribe

A copy of Ṣâ'ib's dîwân, written in Shikastah hand by this عارف تبریزي in the beginning of A.H. 1096 in the house of Ṣâ'ib, is noticed in W. Pertsch, Berlin Cat., p. 930.

Written in a beautiful minute Shikastah hand within gold-ruled borders, with a fairly illuminated frontispiece.

On fol. 429ᵇ a note runs thus :—

بعون ملك الوهاب کلیات میرزا صایب تبریز از مطلع تا مقطع بمطالعهٔ راسخ العقیدت بنده سید شیر زمان خان رضوي نبیرهٔ نواب مجد الدوله عبد الاحد خان صوبه کشمیر و وزیر اعظم دمعور معظم شاه عالم بادشاه غازي به توجه خاص شاهزادهٔ نادر جنگ در آمده سنه ۱۲۷۹ هجري مقد سه —

No. 343.

foll. 379; lines 21 (in 4 cols.); size 13 × 8½; 9 × 5½.

The same.

Another fine copy of Ṣâ'ib's Kulliyât.
Beginning with Qaṣîdahs:—

اي سواد عنبرين قامت مويداي زمين
مغز خاك از نكهت مشكين لباست نافه چين
موجهٔ از ريگ صحرايت صراط المستقيم
رشتهٔ از تار و پود جامه است حبل المتين
در بيابان طلب يك العطش گوي تو خضر
در حريم قدس يك پروانه است روح الامين

fol. 9ᵇ. Maṡnawî.
Beginning:—

برازندهٔ تاج و تخت و كلاه الخ

foll. 11ᵃ–12ᵇ. Blank.
fol. 12ᵇ, Ġazals.
Beginning:—

اگر نه مد بسم الله بودي تاج عنوانها الخ

fol. 317ᵃ. Maṭâli', in alphabetical order.
Beginning:—

زد غوطه بسكه در تن خاكي روان ما
گرديد رفته رفته زمين آسمان ما

fol. 325ᵇ. Fards or single verses, arranged in alphabetical order.
Beginning:—

ز وحدتست جهان وجود پا برجا الخ

fol. 329ᵇ. متفرقات, or detached verses (incomplete ġazals).
Beginning:—

مكن بي بهره يا رب از قبول دل بيانم را
بزهر چشم خوبان آب ده تيغ زبانم را

Written in a very clear and beautiful Nasta'liq, within gold-ruled borders, with illuminated frontispieces.

Dated, Ṣafar, A.H. 1112.

Scribe محمد نبی الهراسانی

No. 344.

foll. 548; lines 25 (in 4 cols.); size 15½ × 10; 12 × 7.

The same.

Another copy of Ṣâ'ib's Kulliyât.
Beginning with Ġazals:—

اگر له مد بسم الله الخ

fol. 514ᵇ. Qaṣîdahs.
Beginning:—

تا نگردید مست خورشید قیامت آشکار
مشت آبي زن بروي خود ز چشم اشکبار

fol. 530ᵃ. Incomplete Ġazals.
Beginning:—

آتش افروز جنون شد الخ

This section ends with the ġazals ending in the letter ن.

fol. 545ᵇ. Maṣnawî.
Beginning:—

برآرندۀ تاج الخ

fol. 547ᵇ. Turkish Ġazals.
Beginning:—

له احتیاج که ساقي الخ

Written in a clear Nasta'liq, within gold-ruled borders, with a double-page 'unwân and a beautiful illuminated frontispiece.

Not dated, probably 18th century.

No. 345.

foll. 510; lines 26 (4 cols.); size 11 × 7; 9 × 5½.

The same.

Another copy of Ṣâ'ib's Kulliyât.
Beginning with Qaṣîdahs:—

اي سواد عنبرين الخ

fol. 17ᵃ. Maṣnawî.
Beginning:—

برارندهٔ تاج الخ

fol. 18ᵇ. Blank.
fol. 19ᵇ. Ġazals.
Beginning as usual:—

اگر نه مد بسم الله الخ

fol. 493ᵇ. مطالع
Beginning:—

حسرت اوقات غفلت چون ز دل بيرون رود
داغ فرزند است فوت وقت از دل چون رود

fol. 497ᵇ. متفرقات
Beginning:—

خدايا در پذير اين نعرهٔ مستانهٔ ما را

Written in ordinary Nasta'lîq, within gold and coloured ruled borders.

Some folios towards the end are wormed and damaged.
Not dated, apparently 18th century.

No. 346.

foll. 862; lines 17; size $10\frac{1}{4} \times 6\frac{1}{2}$; $8 \times 4\frac{1}{2}$.

دیوان صایب

This collection of Ṣâ'ib's poems is similar to the خلاصهٔ صغیر mentioned in Ethé, India Office Lib. Cat., No. 1608, and W. Pertsch, Berlin Cat., p. 930.

fol. 1ᵇ. Ġazals arranged in alphabetical order except the first which runs thus:—

یا رب از عرفان مرا پیمانهٔ سرشار ده
چشم بینا جان آگاه و دل بیدار ده

fol. 2ᵃ. The first alphabetical Ġazal begins thus:—

زهي بغمزهٔ جانسوز برق مذهبها
بخندهٔ شکرین نوبهار مشربها

The usual initial Ġazal, beginning with the line اگر نه مد بسم الله الخ, is the third Ġazal here.

fol. 821ᵃ. Incomplete Ġazals.

Beginning:—

خدایا در پذیر این نعرهٔ مستانهٔ ما را

fol. 858ᵃ. Turkish Ġazals beginning as usual:—

نه احتیاج که ساقي الخ

foll. 855 to 862 are supplied in a later hand.

Written in a fair Nasta'lîq, within gold ruled and coloured borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

No. 347.

foll. 343; lines 17; size $9\frac{1}{2} \times 6$; $7 \times 3\frac{1}{2}$.

The same.

Another copy of Ṣâ'ib's diwân.
Beginning:—

اگر نه مد بسم الله الخ

foll. 327ᵃ–329ᵃ. Blank.
fol. 329ᵇ. Maṭâli'.
Beginning:—

نیست سوی حق بجز تسلیم الخ

At the end, as well as on fol. 326ᵇ, we find the words بلغ صایب, which lead us to suppose that this copy was revised by Ṣâ'ib himself. The margins in most places contain numerous additions in a different hand.

Written in ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwân and a frontispiece.

Not dated, apparently 17th century.

No. 348.

foll. 408; lines 24; size $15\frac{1}{2} \times 10$; $12\frac{1}{4} \times 7$.

The same

A very large collection of the poetical works of Ṣâ'ib in two volumes.

Vol. I.

fol. 1ᵇ. Qaṣîdahs, beginning as in most copies:—

اي سواد عنبرين الخ

fol. 20ᵃ. Maṡnawî, beginning as usual:—

برازندهٔ تاج الخ

This volume ends with a portion of the Gazals ending in the letter د.

No. 349.

foll. 377; lines 25; size as above.

The same.

Vol. II.

This copy, which is the continuation of the above first volume, begins with the remaining portion of the Qaṣîdahs ending in the letter د :—

ز اشك ديدهٔ بيدرد رنگ از دل كجا خيزد
اگر در دل ندارد گريهٔ گر توتيا خيزد

fol. 363ᵃ. Turkish Ġazals, beginning as usual:—

له احتياج كه ساقي الخ

fol. 364ᵇ. متفرقات, beginning as usual:—

خدايا در پذير اين لعرهٔ مستانهٔ ما را الخ

fol. 365ᵇ. مطالع.
Beginning:—

حسرت اوقاتم خفلت الخ

Both the volumes are written in a fair Nasta'lîq hand, within gold-ruled borders.

Not dated, apparently 18th century.

No. 350.

foll. 67; lines 15; size 8 × 4¾; 6¼ × 3.

ديوان محيي

DÎWÂN-I-MUHYÎ.

This dîwân, containing Gazals of mystic character, is generally ascribed to the great saint Muḥyî-ud-Dîn 'Abd-ul-Qâdir Jîlânî, better known as Gauṣ-uṣ-Ṣaqalayn or Gâuṣ-ul-A'ẓam, who died in Rabî' II., A.H. 561 = A.D 1166, February; but the fact that the best authorities do not attribute any dîwân to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the Futûḥ-ul-Ḥaramayn of Muḥyî Lârî has also been incorrectly ascribed to the above-named saint (see vol. ii., p. 120 of this Catalogue). A copy of this dîwân, under the title ديوان حضرت غوث الثقلين, is noticed in Ethé, India Office Lib. Cat., No. 930. See also Rieu, p. 696; Sprenger, Oude Cat., p. 501; Stewart's Cat., p. 58.

Beginning.—

بي حجابانه درآ از در كاشانهٔ ما
كه كسي نيست بجز درد تو در خانهٔ ما

The initial verse quoted in Ethé, India Office Lib. Cat., *loc. cit.*, is the seventh line in this copy.

The colophon as usual ascribes the work to the saint عبد القادر جيلاني.

A seal of a certain A'ẓam 'Alî Khân Bahâdur, dated A.H. 1199, is fixed at the beginning.

Written in ordinary Nasta'lîq.

Dated the fifteenth year of Muḥammad Shâh Pâdshâh's reign = A.H. 1145 = A.D. 1732.

No. 351.

foll. 30; lines 15; size 9 × 5; 6 × 3.

The same.

Another copy of the same work.
Beginning as in Ethé, India Office Lib. Cat., No. 930:—

گر بیالي بسر تربت ویرانهٔ ما
بیني از خون جگر آب زده خانهٔ ما

A beautiful copy. Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.
Not dated, apparently 18th century.

No. 352.

foll. 207; lines 11; size 8 × 4¾, 7 × 3½.

دیوان مجذوب

DÎWÂN-I-MAJDÛB.

Mirzâ Muḥammad, with the poetical title of Majdûb, was, according to Ṭâhir Naṣrâbâdî, fol. 109ᵇ, a native of Tabrîz. This biographer speaks highly of the poet's deep Sufistic tendency and of his ability in poetical compositions. Some chronograms relating to his pilgrimages to Mecca and Najaf, performed once in the company of his father, his father's death and some other contemporary events, the dates of which range from A.H. 1045–1063 = A.D. 1635–1652, are found on foll. 194ᵇ–195ᵃ of this copy. None of the biographers fixes the date of Majdûb's death; but the following line of a Rubâ'î, quoted by Dr. Rieu from his copy, gives the poet's death in A.H. 1093 = A.D. 1682.—

گفتا آسود در بهشت عالي

We cannot, therefore, account for the chronogram, quoted by Ṭâhir and the author of the Riyâḍ-ush-Shu'arâ, giving the date A.H. 1006

= A.D. 1597, in which the poet is said to have completed his Maṣnawī Shāh Rāh-i-Najāt.

Besides the aforesaid Maṣnawī, which consists of three thousand verses and the dīwān, Majḏūb left, according to the author of the Makhzan-ul-Ġarā'ib, fol. 830, three or four more Maṣnawīs, selections from which are given by Ṭāhir, Ârzû, and others.

According to the last Rubâ'ī in this copy the poet completed the dīwān in A.H. 1063 = A.D. 1652 expressed by the words خوان پر ذر.

For further particulars see, besides the references given above, Sprenger, Oude Cat., pp. 131 and 479; Rieu, ii., p. 696ᵇ; Rieu Supplt., No. 331.

Contents of the dīwān :—

fol. 1ᵇ. Ġazals in alphabetical order
Beginning :—

الهي عبدك العاصي اتاكا
مقرا بالذنوب قد دعاكا

See Rieu Supplt., *ib.*, where the word فقد is wrongly substituted for قد.

It should be noticed here that the first two verses are taken from the Dīwān-i-'Alī, the authorship of which is popularly attributed to 'Alī the fourth caliph.

fol. 164ᵇ. Qaṣīdahs, Qiṭ'ahs, Tarjī'-bands, etc. Beginning as in Rieu, *ib.* :—

زور بازوي ترا الله اكبر شاهد است
گو دل خصم تو منكر باش خيبر شاهد است

fol. 196ᵃ. Rubâ'īs.
Beginning :—

از مرتبهٔ نبي شرف دارد حسن
از رنگ رخ علي شرف دارد حسن

Written in careless Nasta'līq on various coloured papers. Dated A.H. 1265.

No. 353.

foll. 16; lines 11; size 8 × 5; 6 × 3½.

قصايد مجذوب

QAṢÂ'ID-I-MAJḎÛB.

Qaṣîdahs by the same Majḏûb.
Beginning:—

شبها ز شور ناله زارم عجب مدار الخ

Written in a clear Nasta'lîq.
Dated A.H. 1269.

No. 354.

foll. 108; lines 9; size 8 × 4½; 5¾ × 3.

ديوان كرامي

DÎWÂN-I-KIRÂMÎ.

The biographers notice about a dozen of poets under the title of Kirâmî or Girâmî, and as usual confound them with one another.

See Ethé, India Office Lib. Cat., No. 1625. See also Sprenger, Oude Cat., pp. 128 and 412; Rieu, ii., p. 714ᵃ, and iii., p. 1092ᵃ; W. Pertsch, Berlin Cat., p. 655, Nos. 36, 37, 38, 39, 40, 41, and pp. 1172ᵇ and 1180ᵇ. The present poet seems to be identical with Ḥasan Beg Kirâmî, a Sh̲âmlû Turk. He came to India during the time of Jahângîr, whom the poet served for some time, and subsequently entered the service of Sh̲âh Jahân, by whom he was made the Bak̲h̲sh̲î of Gujarât and the Mîr Baḥr of Bengal. See Riyâḍ-ush-Sh̲u'arâ, fol. 344ᵇ; Yad-i-Bayḍâ, fol. 193ᵇ; Mak̲h̲zan-ul-Ġarâ'ib, fol. 722; Nish̲tar-i-'Ish̲q, fol. 189, etc.

Besides the Qaṣîdahs and Qiṭ'ahs which he composed in praise of Sh̲âh Jahân and Dârâ Sh̲ikûh and on the occasions of several contemporary events, we find some chronograms expressing the date of birth of the poet's son in A.H. 1050 = A.D. 1640; the accession of Sh̲âh

Jahân in A.H. 1037 = A.D. 1627; the landing of Shâh Shujâ' at Dacca in A.H. 1054 = A.D. 1644, etc.

Contents:—

fol. 1ᵇ. Ġazals in alphabetical order.

Beginning:—

الهي محو گردان از دل ما نقش باطلها
بحق حق شناسالي كه جا دارند در دلها

The Ġazals are followed by Qiṭ'ahs, Rubâ'is, Fards and Tarji'-bands all of which are intermixed.

Written in ordinary Nasta'lîq.

Not dated, apparently 18th century.

No. 355.

foll. 65; lines 15; size 8 × 4½; 7¼ × 3½.

ديوان معز فطرت

DÎWÂN-I-MU'IZZ FITRAT.

Mîr Mu'izz ud-Dîn Fiṭrat, مير معز الدين فطرت, who, according to Ârzû, at first adopted the takhallus Fiṭrat and subsequently Mûsawî and also Mu'izz, was, according to Riyâḍ, son of Fakhrâ-i-Qummî and belonged to the Mûsawî Sayyids of the place. He was born in A.H. 1050 = A.D. 1640. While in Persia, Mu'izz frequently enjoyed the learned society of Ṣâ'ib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzib. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mûsawî Khân.

According to the author of the Mir'ât-ul-Khâyâl, Fiṭrat held for several years the post of the Dîwân of Bihâr. According to Shîr Khân Lûdî and some others he died in A.H. 1101 = A.D. 1689; but see Sprenger, p. 408, who disputes this date and gives it as A.H. 1106 = A.D. 1694, also given by Sirâj. The author of the Hamîshah Bahâr, Sprenger, p. 128, quotes the following chronogram of the poet's death:—

معز الدين موسوي رفت

For references see: Majma' un-Nafâ'is, vol. ii., fol. 370ᵃ; Riyâḍ ush-Shu'arâ, fol. 310ᵇ; Makhzan ul-Gharâ'ib, fol. 652; Mir'ât ul-Khayâl, p. 358; Sprenger, Oude Cat., pp. 109, 128, 137, 151, and also p. 408, where a copy of the poet is mentioned. A portion of the poet's dîwân is noticed in Ethé, Bodl. Lib. Cat., No. 1093.

fol. 1ᵇ. Preface.

Beginning:—

سبحان الهدي چند دیده قلم را از مکحله دوات سرمه سلیمانی میکشم —

fol. 3ᵃ. Qaṣîdahs.

Beginning:—

شبها ز شور ناله ام عجب مدار (*sic*)
در گوش پنبه گر نهد از صبح روزگار

This copy ends with some Qiṭ'ahs, Tarjî's and Rubâ'is.
Written in a fair Nasta'lîq, within gold-ruled borders.
Not dated, apparently 19th century.

No. 356.

foll. 43; lines 11; size 8 × 5; 6 × 3.

The same.

Another copy of Fiṭrat's dîwân containing Qaṣîdahs.
Beginning:—

جنونم گوش شهرت شد بدامن چون کشم پا را
پریشان ناله عشقم خبر کن کوه و صحرا را

Written in a careless Nasta'lîq.
Dated 1260.

No. 357.

foll. 139; lines 21; size 8 × 5; 6 × 3.

دیوان شوکت

DÎWÂN-I-SHAUKAT.

Muḥammad Isḥâq Shaukat, a native of Bukhârâ, according to his contemporary biographer Ṭâhir Naṣrâbâdî, fol. 263, went to Herat in A.H. 1088 and entered the service of Ṣafî Qulî Khân Shâmlû, the Beglerbegî of that province. Subsequently he went to Mashhad, where he received favours from Mirzâ Sa'd-ud-Dîn Râqim, Wazîr of Khurâsân, and finally settled in Iṣfahân, where he died, according to 'Alî Ḥazîn and the author of the Khulâṣat-ul-Afkâr, in A.H. 1107 = A.D. 1595.

The author of the Majma'-un-Nafâ'is, vol. i., fol. 252ᵇ, says that from some of Shaukat's verses it appears that he came to India as far as Kâbul; but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurâsân was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethé (India Office Lib. Cat., No. 1628) in discrediting the statement in the Muntakhab-ul-Ash'âr (Ethè, Bodl. Lib. Cat., c. 246, No. 330) that Shaukat was a native of Iṣfahân, came to India and was killed by a Hindû. The learned doctor is equally right in finding fault with G. Flügel (i., pp. 588 and 589), who, on the authority of Ḥâj. Khal., vi., p. 575, holds that the poet was a contemporary of Shâh Ismâ'îl II., and also with the author of the Hamîshah Bahâr (Sprenger, Oude Cat., p. 124), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his dîwân in A.H. 1093 = A.D. 1682. A Turkish commentary on his dîwân is noticed in G. Flügel, i., p. 590.

For references see also Yad-i-Baydâ, fol. 119ᵇ; Riyâḍ-ush-Shu'arâ, fol. 216ᵇ; Sprenger, Oude Cat., pp. 124, 568; Rieu, ii., p. 698ᵇ; Ethé, Bodl. Lib. Cat., Nos. 1145 and 1146; Ethé, India Office Lib. Cat., Nos. 1628–1633; W. Pertsch, Berlin Cat., p. 934; Kraft, p. 69, etc.

Contents:—

fol. 1ᵇ. Qaṣîdahs, without alphabetical order.
Beginning:—

از بسکه ریخت رنگ جنون برسرم هوا
سودا بپای بست ز مغز سرم حنا

fol. 18ᵇ. Ġazals in alphabetical order.
Beginning:—

جمع گرداند خدا خواب پریشان مرا الخ

Written in minute Nasta'līq.
Dated A.H. 1118.

No. 358.

foll. 180; lines 15; size 7½ × 5¼; 6 × 3¼.

The same.

Another copy of Shaukat's dīwān, beginning as above.
fol. 10ᵃ. Ġazals in alphabetical order; beginning as in Rieu:—

خدا یا رنگ تاثیری کرامت کن فغانم را الخ

Written in ordinary Nasta'līq.
Dated A.H. 1168.

No. 359.

foll. 186; lines 13; size 7¼ × 3¾; 5½ × 2½.

The same.

Beginning as above.
Written in ordinary Nasta'līq.
Not dated, apparently 18th century.
Presented by سید خورشید نواب.

No. 360.

foll. 51; lines 15; size 7 × 3¾; 5 × 2½.

مثنوي راز و نياز

MASNAWÎ-I-RÂZ-WA-NIYÂZ.

A selection from the Masnawî, entitled Râz-wa-Niyâz of Râsikh.

Mîr Muhammad Zamân Râsikh, of Lahore, whose ancestors originally belonged to 'Irâq-i-'Ajam, was in the service of Muhammad A'zam Shâh (A.H. 1118), the third son of Aurangzîb. Râsikh's biographers unanimously agree in reckoning him an eminent poet of vast learning. Sarkhwush, a contemporary biographer as well as a personal friend of Râsikh, names the poet as one of the three authorities on which the learned biographer has based his famous work Kalimât-ush-Shu'arâ. In his later days Râsikh left the court of Delhi and then took up his residence for some time in Shâh Jahânâbâd and subsequently removed to Lahore.

According to the following chronogram of Sarkhwush, Râsikh died in A.H. 1107 = A.D. 1695:—

چو تاریخ فوتش دل از عقل خواست
خرد گفت با دل که راسخ بمرد

fol. 1ᵇ. Beginning of the Masnawî:—

ز کلکم ای صریر آه برخیز
نسیم کوی بسم الله برخیز

See Ethé, Bodl. Lib. Cat., No. 1147.
Written in a careless Nasta'lîq.
Not dated, apparently 18th century.

No. 361.

foll. 152; lines 13; size 9 × 5⅛; 7 × 3¼.

مرقّع

MURAQQA'.

"The Scrap-book": a mystical Maṡnawī in the metre and style of Jalāl-ud-Dīn Rūmī's Maṡnawī, illustrated by short anecdotes, by Rāzī.

Mīr 'Askarī 'Âqil Khān, with the poetical title Rāzī, which he derived from his spiritual guide Shaykh Burhān-ud-Dīn Rāz-i-Ilāhī, belonged to a Sayyid family of Khawāf in Khurāsān, but was born in India. He was a favourite companion of Prince Aurangzīb, who on his accession honoured him with the title of 'Âqil Khān, while in A.H. 1091 = A.D. 1680 he was made the governor of Delhi, in which capacity he served for his whole life, till he died on Rabī' II., A.H. 1108 = A.D. 1696.

See Mir'āt-ul-Khayāl, p. 360; Ma'āṡir-ul-Umarā; Rieu, ii., p. 609ª; Ethé, Bodl. Lib. Cat., Nos. 1148 and 1149; Ethé, India Office Lib. Cat., Nos. 1634–1638; Sprenger, Oude Cat., pp. 123 and 543; W. Pertsch, Berlin Cat., p. 935; Ouseley, Notices of Persian Poets, p. 167, etc. etc.

Besides the present Maṡnawī and a dīwān 'Âqil Khān Rāzī left several Maṡnawīs.

I.

شمع و پروانه

Also called قصهٔ پدم و رتن, dealing with the love-story of Ratan Sen and Padmāwat, composed in A.H. 1069 = A.D. 1658. See Ethé, India Office Lib. Cat., No. 1634. It is based on an older Hindī story already composed in Persian by Bazmī in A.H. 1028 = A.D. 1619. A Persian prose version of this story, based on Rāzī's شمع و پروانه and entitled as فرح بخش, by Lachmī Rām, is mentioned in Rieu, ii., p. 768, while another prose version of the same story is noticed in W. Pertsch, Berlin Cat., p. 998.

II.

مهر و ماه

The love-story of Prince Manohar and Princess Madhūmālat, composed in A.H. 1065 = A.D. 1655. It is also called قصهٔ عشق and

ظفر نامه. Like the preceding the مهر و ماه is likewise based on an older Hindî story by Shaykh Jamman or Manjhan, which was first rendered into Persian verse in A.H. 1059 = A.D. 1649 (see Rieu, ii., pp. 700ᵃ and 803ᵇ), and three years after the second Persian adaptation by Râzî, turned into Dakhnî verses by Nuṣratî, A.H. 1068 = A.D. 1657, under the title of گلشن عشق, for which see Ethé, India Office Lib. Cat., No. 1634; Sprenger, Oude Cat., p. 630; Gracin de Tassy, Histoire de la Littér. Hindouie, etc., i., p. 388; ii., pp. 485 and 486. The Mihr wa-Mâh has been lithographed in Lucknow, 1846. Besides the above-named Maṣnawîs, Râzî also composed the نفحات العشق and the ظفر نامۀ عالمگیری, also known as واقعات عالمگیری, a history of the first five years of Aurangzîb's reign (see Ethé, India Office Lib. Cat., No. 345; Rieu, i., p. 265; ii., p. 699, and iii., p. 1083, etc.).

Beginning of the present poem on fol. 1ᵇ:—

ایها الساقی اغثنی فی الغمام
اسقنی من جرعة کاس الکرام

Written in ordinary Nasta'lîq.
Dated the 37th year of 'Âlamgîr's reign, A.H. 1106.
The MS. is wormed throughout.

No. 362.

foll. 134; lines 15; size $8\frac{1}{2} \times 5$; $6\frac{1}{4} \times 3$.

The same.

Another copy of 'Âqil Khân Râzî's Muraqqa'.
Beginning as above.
Written in ordinary Nasta'lîq.
Not dated, apparently 18th century.

No. 363.

foll. 85; lines 15; size $8\frac{3}{4} \times 5\frac{1}{4}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

دیوان ناصر علي

Shaykh Nâṣir 'Alî of Sirhind, who flourished under the patronage of the two distinguished Amîrs of Aurangzîb's time, viz., Sayf Khân Badakhshî and Zulfaqâr Khân, was a profound Ṣûfî as well as a poet of great eminence. He passed his last days in Delhi, where he died on the 6th of Rajab, A.H. 1108 = A.D. 1697. This date of Nâṣir 'Alî's death is given by his intimate friend Sarkhwush, who collected his (Nâṣir 'Alî's) dîwân, and followed by almost all the later biographers.

See Rieu, ii., p. 699; Ethé, Bodl. Lib. Cat., Nos. 1150–1152; W. Pertsch, p. 80, and Berlin Cat., p. 936; Sprenger, pp. 113, 126, 151, 201 and 329; Cat. Codd. Or. Lugd. Bat., ii., p. 107; Rosen, Pers. MSS., p. 167; Ethé, India Office Lib. Cat., Nos. 1639–1648.

Ġazals, in alphabetical order, beginning on fol. 1ᵇ:—

محبت جادهٔ دارد نهان در خلوت دلها
چو تار سبحه گم گردید این ره زیر منزلها

Some Qaṣîdahs, Qiṭ'ahs and Rubâ'îs, without any order, are found towards the end.

Written in ordinary Nasta'lîq.

Dated A.H. 1164.

No. 364.

foll. 115; lines 14; size $8\frac{1}{4} \times 4\frac{1}{2}$; 6×3.

دیوان تسلیم

DÎWÂN-I-TASLÎM.

Muḥammad Hâshim, who adopted the poetical title of Taslîm as well as of Hâshim, originally belonged to Shîrâz. He came to India during the reign of Aurangzîb. He imitated the style of Jalâl-i-Asîr.

Beginning with Qaṣîdahs on fol. 1ᵇ:—

در جهان ساده لوحي ميكنم اسكندري
رو شناسم همچو تيغ مصري از بيجوهري

fol. 26ᵇ. Ġazals, in alphabetical order.
Beginning:—

اي مطلع مهر تو موزوني ديوانها
ديباچهٔ حسن تو رنگيني عنوانها

fol. 80ᵇ. Rubâ'is.
Beginning:—

اي ظاهر و باطن همه فاش و نهان
وي از تو عيان نهان نهانست عيان

fol. 92ᵇ. Maṣnawî and Sâqî Nâmah.
Beginning:—

الهي رنگ سودائي بسر ريز
نمك بر زخم پنهان جگر ريز

Written in a minute Nasta'lîq.
Not dated, apparently 19th century.

No. 365.

foll. 570; lines 17; size 10 × 6; 7 × 3½.

ديوان طاهر وحيد

DÎWÂN-I-TÂHIR WAHÎD.

Mirzâ Muḥammad Ṭâhir, with the takhalluṣ Waḥîd, was the son of Mirzâ Ḥusayn Khân Qazwînî, and was born in Qazwîn in A.H. 1055 = A.D. 1645. Waḥîd was appointed historiographer to Shâh 'Abbâs II. of Persia (A.H. 1052–1077 = A.D. 1642–1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the تاريخ شاه عباس ثاني. (See Rieu, i., p. 189; Ethé, Ind. Office Lib.

Cat., Nos. 555–557, etc.) In A.H. 1101 = A.D. 1689 he was raised to the dignity of Wazīr, which office he enjoyed for eighteen years. Waḥīd was a good Inshâ writer, and some of his letters, written in the name of Shâh 'Abbâs, are to be found in the British Museum (Add. 7690). He passed his last days in retirement, and died, according to the author of the Khulâṣat-ul-Afkâr. fol. 217ᵃ, in A.H. 1110 = A.D. 1698.

'Alī Ḥazīn, who says that Waḥīd died at the age of about a hundred, remarks that the poet, while leading a retired life, came four or five times to his (Ḥazīn's) father's house. Besides the dīwân and the Inshâs, Waḥīd left several Maṣnawīs (see below), copious extracts from which are given in the Khulâṣat-ul-Kalâm. The author of the Khulâṣat-ul-Afkâr, *ib.*, says that in A.H. 1184 = A.D. 1770, he saw a book of Inshâs by Waḥīd, in which Arabic words were totally avoided:—

در سنه یکهزار یکصد و هشتاد و چار کتاب انشائی از میرزای موصوف بنظر رسید که ترك الفاظ عربي دران التزام و فقط به کلمات فارسي عبارت آن قوام داشت — الحق خایت متانت و رنگینی دران مشهود میشد —

For references to his life and works see: Sprenger, Oudé Cat., pp. 130, 137 and 151; Rieu, i., p. 189; Ethé, India Office Lib. Cat., Nos. 555–557, and Nos. 1653–1655, etc.

fol. 1ᵇ. Beginning with Ġazals arranged in alphabetical order:—

کرامت کن عیاري یا رب این ناقص عیاران را
بده دستي که گیرم دامن پرهیز گاران را

Written in beautiful Nasta'liq.
Not dated, apparently 18th century.

No. 366.

foll. 178; lines 15; size 10½ × 6¾; 8 × 4.

مثنويات وحيد

MASNAWÎYÂT-I-WAHÎD.

I.

This Masnawi, without any title, is in the metre of Nizâmi's Makhzan-ul-Asrâr, and begins thus on fol. 1ᵇ:—

بسم الله الرحمن الرحيم

هست نهالي ز رياض قديم

After praising Shâh 'Abbâs, the poet gives an account of the king's expedition to Qandahâr which he undertook, according to the poet's statement, in the seventh year of the reign.

II.

نياز و ناز

fol. 75ᵇ. Beginning:—

خدا يا سينهٔ بي سوز دارم

دلي همچون چراغ روز دارم

The title of the poem occurs thus on fol. 98ᵇ:—

برمز احوال خود را شرح دادم

نياز و ناز نام او نهادم

Written in fair Nasta'liq, in the sixteenth year of Muhammad Shâh's reign.

No. 367.

foll. 55; lines 14; size $8\frac{1}{2} \times 7$; $5\frac{1}{2} \times 3$.

نیرنگ عشق

NAYRANG-I-'ISHQ.

A Masnawi poem dealing with the love-story of Shāhid and 'Azīz, by Ganimat.

Muhammad Akram, with the poetical title Ganimat, was a native of Ganjah in the Punjab, and a pupil of the distinguished poet Muhammad Zamān Rāsikh of Lahore (see No. 360 in this Catalogue).

For some time Ganimat was in the service of Mukarram Khān, who was the Nāzim of Lahore (A.H. 1106–1108 = A.D. 1694–1696) in Aurangzīb's time. Besides the Masnawī he left a diwān, noticed in Rieu, ii., p. 700[b].

The date of composition, A.H. 1096 = A.D. 1685, is expressed by the following chronogram:—

نمایان گشت تاریخ نو آئین
ز گلزار بهار فکر رنگین

The number of verses, as expressed by the word غنیمت in the following line, is fifteen hundred:—

چو ابیاتش پس از گفتن شمردم
باعداد غنیمت راه بردم

Beginning of the poem on fol. 1[b].—

بنام شاهد نازك خیالان
عزیز خاطر آشفته حالان

For other copies see: Sprenger, Oude Cat., pp. 113 and 127; Ethé, Bodl. Lib. Cat., Nos. 1153–1155; Ethé, India Office Lib. Cat., Nos. 1649–1652.

The poem was lithographed in Lucknow about A.H. 1263 with a gloss by Muhammad Sālih and others.

Some folios at the beginning of this copy are damaged.
Written in a clear Nasta'liq.
Not dated, apparently 18th century.

No. 368.

foll. 222; lines 15; size 9¼ × 6; 6 × 3¾.

کلیات اشرف

KULLIYÂT-I-ASHRAF.

Mullâ Muhammad Sa'îd, with the takhallus Ashraf, was the son of Mullâ Muhammad Sâlih Mâzandarânî (who wrote a commentary on the Usûl-i-Kâfî) and the grandson of the celebrated Mullâ Muhammad Taqi Majlisî. He came to India during the reign of Aurangzîb and was appointed a tutor to the emperor's daughter, Zîb-un-Nisâ Begam. He went back for a short time to Isfahân, but shortly after returned to this country and attached himself to the service of Bahâdur Shâh's second son, Prince 'Azîm-ush-Shân (d. A.H. 1124 = A.D. 1712) at Patna. From this place Ashraf intended making a pilgrimage to Mecca, but died shortly after 'Azîm-ush-Shân at Monghyr, on his way to the holy city.

Sarkhwush, while expressing his astonishment at the wonderful genius of Ashraf, remarks that he very often saw the poet in the society of Mîr Mu'izz Mûsawî Khân Fitrat (see No. 355) composing Masnawîs, Gazals and Rubâ'îs on the spur of the moment, and that in this way Ashraf, in the presence of his friends at Mûsawî Khân's place, composed the Masnawî poem Qadâ-wa-Qadr, consisting of about seven hundred verses.

See also Hamîshah Bahâr, fol. 12ᵃ; Yad-i-Baydâ, fol. 23ᵇ; Natâ'ij-ul-Afkâr, p. 37; Majma'-un-Nafâ'is, vol. i., fol. 20ᵃ; Sprenger, Oude Cat., p. 340; Rieu, ii., p. 738.

fol. 1ᵇ. Qasîdahs in praise of the Imâms and others.

Beginning:—

کرده ام نام خدا مطلع دیوان ثنا
مطلعی نیست بعالم به ازین نام خدا

foll. 43ᵇ–45ᵃ. Elegies on the death of Muhammad Rafî', Mîr Taqî Majlisî and others; Qit'ahs relating to several contemporary events and on the death of آقا رشیدای خوشنویس and میرزا صایب.

fol. 45ᵃ. معمّیات, or Riddles.
Beginning :—

میکشاید هر صباح ای مهر برج دلبری الخ

fol. 50ᵃ. ساقي نامه, consisting of several short Maṡnawīs.
Beginning :—

دلا مژده باشد که نوروز شد

fol. 81ᵃ. قضا و قدر, Fate and Destiny.
Beginning :—

شنیدم روزی از روشن روانی
چو گل نازك خیالي خرده داني

fol. 101ᵇ. Ġazals in alphabetical order.
Beginning :—

جز نبي و ولي بحق راه مدان خدایرا
از در معرفت درآ عالم کبریای را

fol. 144ᵃ. Fards.
Beginning :—

بجامه تن ندهد حسن پرغرور او را
که دام زلف بود دانهٔ سمور او را

fol. 202ᵇ. Rubâ'îs in alphabetical order.
Beginning :—

فرمان بر ایزدم بانعام خدا
مداح پیمبرم بانعام خدا

Written in ordinary Nasta'līq.
Not dated, apparently 19th century.

No. 369.

foll. 459; lines 12; size $9\frac{1}{4} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

دیوان جویا

DÎWÂN-I-JÛYÂ.

Mirzâ Dârâb, with the takhallus Jûyâ, was born in Kashmîr, but his father Mullâ Sâmirî was a native of Persia. Jûyâ enjoyed the warm favours of Ibrâhîm Khân (son of 'Alî Mardân Khân), who governed Kashmîr during three terms of office, from A.H. 1070–1116 = A.D. 1704. His brother was also a poet, and composed verses under the takhallus Gûyâ. Ġani Beg Qubûl and Mullâ Sati' were the pupils of Jûyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fitrat and Sâ'ib, and according to the author of the Riyâḍ-ush-Shu'arâ, fol. 92ᵃ, he enjoyed the company of the latter-named poet and Ṭâlib Kalim. He died in A.H. 1118 = A.D. 1706.

fol. 1ᵇ. Qasidahs without any alphabetical order.

Beginning.—

مرا چه حدّ ثنا لا الهٰ الا الله
کجا من و تو کجا لا اله الا الله

fol. 80ᵇ. Ġazals in alphabetical order.

Beginning.—

الهي ره نما سوي خود اين مدهوش غافل را
ز دردت جامه زيب داغ چون طاؤس كن دل را

foll. 381ᵇ–389ᵇ. Qiṭ'ahs and târikhs relating to some contemporary events.

foll. 389ᵇ–459ᵇ. Rubâ'is.

Beginning —

الله طلب است كار اللهي را
سيري نبود نعمت آگاهي را

foll. 434ᵇ–459ᵇ. Short Masnawis.

Beginning:—

بسم الله الرحمان الرحيم
راه نمايندهٔ اميد و بيم

Written in a beautiful Nasta'lîq, within gold-ruled borders and illuminated frontispiece.

Not dated, apparently 18th century.

No. 370.

foll. 440; lines 11; size 11 × 7; 6½ × 3½.

دیوان نعمتخان عالي

Mirzâ Nûr-ud-Dîn Muhammad with the takhallus 'Âlî, whose relatives were known as expert physicians of Shîrâz, was born in India. In A.H. 1104 = A.D. 1692 he received the title of Ni'mat Khân, and subsequently that of Muqaarrab Khân from Aurangzîb; while in the reign of Bahâdur Shâh he was honoured with the title of Dânishmand Khân. According to the author of the Hamîshah Bahâr, fol. 63ᵇ (composed A.H. 1136 = A.D. 1723), he died in the third year of Bahâdur Shâh's reign (A.H. 1121 = A.D. 1709). He is known as a very witty and satirical poet.

For further particulars see: Rieu, i., p. 268; ii., pp. 703, 745, 796 and 850; iii., p. 1049; Sprenger, pp. 127, 151 and 328; Elliot, Hist. of India, vii., p. 200; Ethé, Bodl. Lib. Cat., Nos. 1157–1160, etc.; Ethé, India Office Lib. Cat., Nos. 1659–1671, etc., etc.

I.

Prose-preface identical with that in Ethé, Bodl. Lib. Cat., Nos. 1157 and 1158, and in Ethé, India Office Lib. Cat., Nos. 1660, Art. 3.

Beginning:—

عیار افزای نقد سخن اکسیریست الخ

II.

Qasîdahs, Ġazals, Qit'ahs, Rubâ'îs, Masnawis and satirical poems; beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

تمامي يابد از مصراع بسم الله ديوانها الخ

III.

fol. 210ᵇ. Maṣnawī, beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 6:—

حمد و شکر او را که هر چه هست ازوست الخ

IV.

fol. 257ᵇ.

وقایع فتح قلعهٔ حیدرآباد

A satirical account of the siege of Ḥaydarābād, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of Sha'bān, A.H. 1097; beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

دمي که مدرّس کشّاف صبح الخ

Lithographed in Kānpūr, A.D. 1870, and printed in Lucknow with marginal notes by one Maktūb Aḥmad in A.H. 1259.

Written in fair Nasta'līq, within coloured borders.

Not dated, apparently 19th century.

No. 371.

foll. 362; lines 15; size $9\frac{1}{4} \times 6\frac{1}{4}$; $7 \times 3\frac{3}{4}$.

The same.

Preface, beginning as in the preceding copy.

fol. 18ᵇ. Beginning of the dīwān:—

بیا اي خامه بسم الله سر کن راه مطلبرا
برآر از دامن حرف آفتاب از نقطه کوکب را

fol. 272ᵃ. وقایع حیدرآباد.

fol. 336ᵃ. کد خدائي حسن و عشق, "The wedding of beauty and love," in prose and verse; beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 4.—

حدیمه عشق شد زیب بیانم الخ

Written in ordinary Nasta'liq by دیپ چند کایستہ at the request of one محمد باقر خان.

Not dated, apparently 19th century.

No. 372.

foll. 100; lines 12; size 7½ × 5; 6 × 3½.

دیوان خالص

DÎWÂN-I-KHÂLIṢ.

Mirzâ Sayyid Ḥusayn, who adopted the poetical title of Khâliṣ, was of a Persian family and came to India during the reign of Aurangzîb, and was honoured with the title of Imtiyâz Khân by that emperor. He was also entrusted with high offices by Bahâdur Shâh, and was killed on his way to Persia in A.H. 1122 = A.D. 1710.

For references to his works and life see: Sprenger, pp. 111, 121, 141, 150 and 460; W. Pertsch, Berlin Cat., pp. 937 and 938; Ethé, India Office Lib. Cat., Nos. 1672 and 1673.

fol. 1ᵇ. Preface.

Beginning:—

نیم شبي چون میان یار تمام قد جلوۂ رعنائي الخ

The preface is followed by Ġazals, Fards and Rubâ'îs arranged in alphabetical order.

Beginning:—

چنان دارند شوق وصل بسم الله عنوانها الخ

Written in fair Nasta'lîq.

Not dated, apparently 18th century.

No. 373.

foll. 275; lines (centre column) 17; (marginal column) 24; size 11 × 6¼; 8 × 4.

دلکشا نامه

DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Ḥusayn, in the metre of Firdausi's epic poem Shâh Nâmah. It is also known as Mukhtâr Nâmah, مختار نامه. By Âzâd.

Beginning with a long preface:—

حمد ستایش و سپاس خداوند متعالی از ادراك حواس منزه از مقیاس قیاس را سزاست الخ

The poem itself begins thus on fol. 5ᵇ:—

بنام خداوند لیل و نهار
خدای نهان خالق آشکار

The title of the poem occurs thus on fol. 10ᵇ:—

چو دورانم این باده در جام کرد
خرد دلکشا نامه اش نام کرد

The author gives out his name thus on fol. 6ᵇ:—

تخلص گر آزاد دارم چه سود
که از غم زمانی رهائی نبود

In the prologue, fol. 10ᵃ, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as Waḥshî, Ṣaydî, Zulâlî, 'Urfî, Qudsî, Ṣâ'ib, Ẓuhûrî, Firdausî, Bâdil and Jûyâ.

In the following verses, fol. 10ᵇ, the author says that he commenced this work on Thursday, the 7th of Ṣafar, A.H. 1131 = A.D. 1719.

چو من ابتدا کردم این نامه را
بنام خداوند روز جزا
ز هجرت هزار و صد و سی و یک
سنه بود تعلیق بی ریب و شک

and that it took him six years in completing the poem (fol. 275[b]).—

بترتیب این نامهٔ دلکشا
کشیدم بشش سال من رنجها

Dr. Rieu, in his Persian Cat., ii., p. 705, as well as in his Supplt. No. 336, in noticing the continuation of Bâdil's Ḥamlah-i-Ḥaydarî (see the following No.), and in dealing with the present work Dilkushâ Nâmah, on p. 719[b], at first confounds the author of these works with the celebrated Ġulâm 'Alî Âzâd of Balgrâm, and later on, under his "Additions and Corrections," pp. 1091[b]–1092[b], while correctly suggesting that, at the time of the composition of the Dilkushâ Nâmah, Âzâd Balgrâmî (*b.* A.H. 1116 = A.D. 1704 and *d.* A.H. 1200 = A.D. 1785) was only fifteen years of age, again wrongly attributes the authorship of the aforesaid two works to Mirzâ Arjumand Âzâd, son of 'Abdul Ġanî Beg Qabûl, who belonged to a noble family of Kashmîr noted for its learning.

Qabûl at first received his training from Qâsim Khân Mukhliṣ, of Kashmîr, and later on from Dârâb Beg Jûyâ Kashmîrî, who died in A.H. 1118 = A.D. 1706 (see this Cat., No. 369). In a very short time Qabûl rose to great eminence, and, besides a large number of pupils, who after his name became known as قبولیه, he left several sons, two of whom, viz., the aforesaid Mirzâ Arjumand Âzâd and Mirzâ Kirâmî (*d.* A.H. 1155 = A.D. 1742) became known as poets of great note and celebrity. Another son of his, Mirzâ Muḥtaram, was also a poet of some distinction (see Hamîshah Bahâr, fol. 84[b]). Qabûl spent a long time in Delhi in the company of Hidâyat Ullah Khân Kashmîrî, who received the title of Sa'd Ullah Khân from Bahâdur Shâh. After this emperor's death he attached himself to the service of Sayyid Ṣalâbat Khân of Farrukh Siyar's time, and died, according to the author of the Gul-i-Ra'nâ, fol. 229[a], in A.H. 1139 = A.D. 1726.

Now Dr. Rieu's assertion that the author of the aforesaid two works is Mirzâ Arjumand Âzâd seems to be erroneous on several grounds.

Mirzâ Arjumand (the second son of 'Abd-ul-Ġanî Beg Qabûl), who at first adopted the poetical title of 'Azâd and subsequently changed it for Junûn, جنون, died, according to the authors of the Gul-i-Ra'nâ

and Ṣuḥuf-i-Ibrâhîm, in A.H. 1134 = A.D. 1721. So it seems quite improbable that this Azâd could have taken a part in the composition of the Dilkushâ Nâmah which was completed in about A.H. 1137 = A.D. 1724, that is, three years after Arjumand Âzâd's death.

Again, Dr. Rieu has himself correctly admitted in several places that Mirzâ Arjumand Âzâd and his father belonged to Kashmîr; and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the Dilkushâ Nâmah, the author, while expressing his annoyance with India and particularly with Kashmîr, distinctly says in the following verses that he originally belonged to Teheran, to which place he fervently prays God to grant him a return:—

بطهران که اصل نژاد من است
رسانی مرا کان مراد من است
بکشمیر دلگیر دیگر ممان
ز هندم بر آور بایران رسان

The above facts obviously prove that the author of the aforesaid two works can neither be Ġulâm 'Alî Âzâd nor Mirzâ Arjumand Azâd. Nor are we justified in ascribing the works to another Kashmîrian poet, Muḥammad Muqîm, who also adopted the takhalluṣ of Âzâd, was a pupil of Ḥajî Muḥammad Sâlim Aslam, and died, according to Gul-i-Ra'nâ, fol. 34ᵇ, in A.H. 1150 = A.D. 1737.

So far it seems certain that the author of both the aforesaid works is one and the same Âzâd, as it would appear from the following verse of the continuation of the Ḥamlah-i-Ḥaydarî (next No.), in which the poet refers to his work Dilkushâ Nâmah:—

من از دلگشا نامهٔ خویشتن
زدم در جهان گرچه لاف سخن

Now, at the beginning, where the continuation of the Ḥamlah-i-Ḥaydarî in the following copy commences, the name of the author is written thus on a gilt ground:—

ابتدای ملحقات حملهٔ حیدری متکلم محمد صادق لمتخلص
به آزاد

Again, towards the end of the Dilkushâ Nâmah, we find two Qiṭ'ahs giving the date of Mirzâ Muḥammad Ṣâdiq Âzâd's death in A.H. 1159 (A.D. 1746). One of these Qiṭ'ahs, written on the margin, was, as it

would appear from the handwriting, written in the same year (A.H. 1159) in which the copy itself was transcribed.

The first Qiṭ'ah runs thus :—

میرزا صادق بمضمار کمال
گوی سبقت از سخندانان ربود
هیچکه مست کش دوران نشد
در زمانه زان سبب آزاد بود
شرح او این بس که از صدق یقین
اهل بیت مصطفی را می ستود
نامهٔ مختار را چون نظم کرد
رتبه و شان سخن را برفزود
خامهٔ او صیقل دانشوری
زنگ از آئینهٔ دل می زدود
سال تاریخ وفات او علیم
کرد تحریر او بجنت رفت زود

The marginal Qiṭ'ah runs thus :—

تاریخ وفات مرزا صادق ازاد از بندهٔ حقیر کثیر التقصیر غلام حسین —

فغان کز آسمان بیداد رفته
گل باغ سخن بر باد رفته
جگر خون عالمی گردیده زین غم
ولی او زین جهان دلشاد رفته
سر ببیش چو کم شد گشت تاریخ (*sic*)
ز دوران صادق آزاد رفته

Having in view the aforesaid circumstances I am inclined to assert that the author of the Dilkushâ Nâmah and of the following continuation to Bâdil's Ḥamlah-i-Ḥaydari is Mirzâ Muḥammad Ṣâdiq Âzâd. Unfor-

tunately none of the Persian Anthologists mention the name of Muhammah Ṣâdiq, with the takhalluṣ Âzâd; and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmîr, where he composed the present work in about A.H. 1137 = A.D. 1724, and subsequently the following continuation to Bâdil's Ḥamlah-i-Ḥaydarî.

In the following colophon we are told that this copy was written in Kashmîr on Monday, the 22nd of Shawwâl, A.H. 1159, in the 29th year of Julûs (probably in the reign of Nâṣir-ud-Dîn Muḥammad, who reigned from A.H. 1131–1161 = A.D. 1719–1748).

Written in a fair Nasta'lîq, within gold-ruled borders. The headings are written in red.

No. 374.

foll. 373; lines 25 (in 4 columns); size 12 × 7½; 9 × 5.

حملهٔ حیدری

HAMLAH-I-HAYDARÎ.

A poetical account of Muḥammad and the first Khalifs, chiefly based on the Ma'ârij-un-Nubuwwat of Mullâ Mu'în-ul-Miskîn, by Bâdil, with a continuation by Muḥammad Ṣâdiq Âzâd, and not by Mirzâ Arjumand Âzâd, as wrongly asserted by Dr. Rieu (see the preceding No. in this Catalogue).

Beginning:—

بنام خداوند بسیار بخش

خرد بخش و دین بخش و دینار بخش

Mirzâ Muḥammad Rafî' Khân, with the takhallus Bâdil, was the son of Mirzâ Maḥmûd Mashhadî. According to Gul-i-Ra'nâ, fol. 55ᵃ, Bâdil was descended from خواجه شمس الدین صاحب دیوان. Bâdil, though born in Delhi, belonged to a noble family of Mashhad and his relatives held high positions under the Mughal Emperors of Dehlî. His uncle, Muḥammad Ṭâhir, afterwards Wazîr Khân, came with Mirzâ Maḥmûd to India and attached himself to the staff of Prince Aurangzîb, who, after his accession to the throne, made Ṭâhir by turns the Subahdâr of Burhânpûr, Akbarâbâd and Mâlwah, till he died in Mâlwah in

A.H. 1088 = A.D. 1677. His other uncle's sons, Nûr-ud-Dîn Muḥammad Khân and Kifâyat Khân came to India and obtained titles and high offices under the Mugal throne. Nûr-ud-Dîn Muḥammad Khân was appointed as Dîwân of Burhânpûr, and died in Aurangâbâd, A.H. 1125 = A.D. 1714; while Kifâyat Khân attached himself to the staff of Prince Mu'izz-ud-Dîn, and subsequently was sent to Kashmîr as داروغه امواتس, where he died in A.H. 1139 = A.D. 1726. Bâdil's father, Mirzâ Maḥmûd, also obtained high distinctions in India, and the places محمودپوره واقع اورنگاباد and محمودپوره برهانپور were named after him, and he lies buried in the latter-named place. Bâdil at first was attached as Dîwân to the staff of Prince Mu'izz-ud-Dîn, whose mother was his own sister, and later on was appointed as governor of Guwâliyar and then of Bans Barelly. After the death of Aurangzîb, Bâdil lost his appointment and began to lead a retired life in Dehli, till he died there, according to Gul-i-Ra'nâ, in A.H. 1123 = A.D. 1711. This date of Bâdil's death is also given by Sirâj, Sprenger, Oude Cat., p. 150.

Bâdil did not live to finish the poem, but died shortly after writing the account of 'Uşmân's assassination. According to the author of the Khulâşat-ul-Kalâm, fol. 56ᵇ, one سيد ابو طالب فندرسكي فاضل الباذل مير ابو القاسم فندرسكي اصفهاني, a sister's son of, long before Bâdil had written an epopee containing the history of 'Alî from the point at which Bâdil had left off. It so happened that in A.H. 1135 one Najaf, who had long entertained the idea of completing the work, came across Ṭâlib's history of 'Alî, which he added to the end of Bâdil's poem, thus completing the account with uniformity.

See Rieu, ii., p. 704; Sprenger, Oude Cat., p. 368; Ethè, Bodl. Lib. Cat., Nos. 390, 518 and 519; Ethé, India Office Lib. Cat., No. 900; W. Pertsch, Berlin Cat., p. 538, and Mohl. Preface to the "Livre des Rois," p. lxxvii, note.

Another poem of the same title حملهٔ حيدري, and in the same metre, composed by Mullâ Bâmun 'Alî Kirmâni, with the takhalluş Râjî, by the order of Shâhzâdah Ibrâhîm Khân in A.H. 1220, has twice been lithographed in Persia, A.H. 1264 and 1270.

See Rieu, *loc. cit.*; Sprenger, p. 540; Ethé, India Office Lib. Cat., No. 900; and W. Pertsch, Berlin Cat., p. 534.

The Ḥamlah-i-Ḥaydarî of Bâdil has been lithographed in Lucknow, A.H. 1267.

No copy of the Ḥamlah-i-Ḥaydarî in this Library contains the continuation by Najaf.

The continuation by Mirzâ Şâdiq Âzâd begins thus on fol. 296ᵇ; marked by a beautifully illuminated frontispiece :—

ثناي كه سر دفتر نامهاست

خداوند لوح و قلم را سزاست

In the prologue Ṣâdiq Âzâd says that after finishing his Dilkushâ Nâmah, Muḥammad Fakhr-ud-Dîn, a cousin of Bâdil, requested the author to complete the Ḥamlah-i-Ḥaydarî which was left unfinished by Bâdil.

This splendid copy, written in a fine Nasta'lîq with gilt between the lines throughout, bears a sumptuously decorated full-page 'unwân with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS. contains about forty miniatures in the Indian style.

Not dated, apparently 18th century.

Presented by Nawwâb Nasir Ḥusayn Khân of Patna.

No. 375.

foll. 346; lines 23 (in 4 columns); size 11¾ × 7; 9 × 5.

The same.

Another copy of Bâdil's Ḥamlah-i-Ḥaydarî with the continuation by Ṣâdiq Âzâd.

Beginning as above.

The continuation begins as in the preceding copy on fol. 302ᵇ.

Written in a fair Nasta'lîq within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style.

Not dated, apparently 19th century.

The MS. once belonged to Nawwâb Vilâyat 'Alî Khân of Patna.

No. 376.

foll. 392; lines 21 (in 4 columns); size 11¾ × 7½; 9 × 5¼.

The same.

Bâdil's Ḥamlah-i-Ḥaydarî with the continuation by Ṣâdiq Âzâd.

Beginning as above.

Written in a clear Nasta'lîq, with a sumptuously illuminated full-page 'Unwân. Fine Indian miniatures.

Dated A.H. 1252.

A note at the beginning says that this copy once belonged to Sayyid Ṣafdar Nawwâb of Patna.

No. 377.

foll. 333; lines 21 (in 4 columns); size 10½ × 6; 9 × 5.

The same.

Another copy of Bâdil's Ḥamlah-i-Ḥaydarî without any continuation.

Beginning as above.

Written in ordinary Nasta'lîq, within gold borders.

Not dated, apparently 19th century.

No. 378.

foll. 348; lines 14; size 9 × 5½; 6¼ × 3½.

دیوان عاقل

DÎWÂN-I-'ÂQIL.

This 'Aqil, whose original name was Hunarwar Khân, must not be confounded with his contemporary the celebrated 'Âqil Khân Râzî, the governor of Delhi in Aurangzîb's time, nor with the two other poets of the same takhalluṣ, namely, Khwâjah Muḥammad 'Âqil, brother of Khwâjah Kâmil and Sukhunwar Khân 'Âqil of Kashmîr, all of whom were poets of more or less distinction and flourished in the 12th century of the Muḥammadan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet 'Âqil Shâhjahânâbâdî. He devoted almost his whole life to the service of the distinguished Niẓâm-ul-Mulk Âṣaf Jâh (d. A.H. 1161 = A.D. 1748) of Aurangzîb's time, and in the first year of Farrukhsiyar's reign (A.H. 1124 = A.D. 1713), when Niẓâm-ul-Mulk was transferred to Aurangâbâd, the poet accom-

panied him thither and subsequently went to Shâhjahânâbâd, where he died about the middle of the 12th century A.H.

See Majma'-un-Nafâ'is, vol. ii., fol. 332ᵇ; Khazânah-i-'Âmirah, fol. 264ᵃ; Gul-i-Ra'nâ, fol. 174ᵃ; Natâ'ij-ul-Afkâr, p. 306; Maâṣir-ul-Umarâ, vol. iii., p. 847.

Contents:—

Ġazals in alphabetical order beginning on fol. 1ᵇ:—

گواهي ميد هد عالم بوحدت ذات بيچون را
كه خاصيت يكي باشد ز چندين جزو معجون را

This copy ends with five Rubâ'is, the first of which runs thus on fol. 347ᵇ:—

در باغ چو آن لنگك قبا مي آيد
صد چاك بجيب غنچها مي آيد

Written in ordinary Nasta'liq.
Not dated, apparently 19th century.

No. 379.

foll. 170; lines 14; size 9 × 5¼; 6¾ × 3½.

ديوان نجات

DÎWÂN-I-NAJÂT.

Mir 'Abd-ul-'Al, with the poetical title Najât, was the son of Mîr Muḥammad Mu'min, and belonged to a noble Sayyid family of Iṣfahân. He at first entered the service of Mirzâ Ḥabîb Ullah as his Ṣadr, and subsequently attached himself as a munshî or secretary to Shâh Sulaymân and Shâh Sultân Ḥusayn.

Ṭâhir Naṣrâbâdî, fol. 204ᵇ, who speaks of Najât in the present tense, had frequent intercourse with him, and speaks of the poet in laudable terms, and remarks that as an accountant the world never produced a more skilled hand than Najât. The same Ṭâhir further adds that Najât was of marked Ṣûfic character and commanded the respect of the high personages of his age. But the author of the Riyâḍ-ush-Shu'arâ, fol. 432ᵇ, while admitting that Najât was highly honoured by the

nobles and learned men of Iṣfahân, severely condemns his debased style and the vulgar diction, in which the author says the poet equally shared the blame with Zulâlî, Shaukat Bukhârî and others. Najât died in about A.H. 1126 = A.D. 1714. See Rieu, p. 821[b], where this date is misprinted as "A.H. 1026."

Besides the dîwân, Najât also left a Maṣnawî, entitled گل کشتی, on the art of wrestling. See Rieu, *loc. cit.*, and Sprenger, Oude Cat., p. 512. Khân Ârzû wrote a commentary on this Maṣnawî of Najât.

Beginning of the dîwân as in Sprenger, *loc. cit.*:—

گرفتم مهر خاموشي ز لب طبع سخندان را
زدم بر سر گل طغراي بسم الله ديوان را

Written in ordinary Nasta'lîq.
Dated the twenty-third year of Muhammad Shâh's reign.

No. 380.

foll. 358; lines 15; size 9 × 5; 6 × 2½.

ديوان سالم

DÎWÂN-I-SÂLIM.

Ḥâjî Muḥammad Aslam, with the takhalluṣ Sâlim, was a Hindu Brahman of Kashmîr. He embraced Islâm under Aurangzîb. It is said that the poet Muḥsin-i-Fânî of Kashmîr (*d.* A.H. 1081 or 1082 = A.D. 1670 or 1671) adopted Sâlim as a son, and trained him in the art of poetry, in which Sâlim gained skill in a short time and became known as one of the eminent poets of Kashmîr. He attached himself to the service of Prince Muḥammad A'ẓam Shâh, poems in whose praise are found in abundance in the dîwân, and by whose permission he performed a pilgrimage to Mecca. After the death of this prince, Sâlim passed his last days as a chronicler of Shâh Â'lam in Kashmîr, and died, according to Gul-i-Ra'nâ, fol. 125[a]; Ṣuḥuf-i-Ibrâhîm, fol. 405[b]; Nishtar-i-'Ishq, fol. 828, and Natâ'ij-ul-Afkâr, p. 218, in A.H. 1119 = A.D. 1707. Dr. Rieu in his index, p. 1178, followed by Dr. Ethé in his Bodl. Lib. Cat., No. 1166, places the poet's death in about A.H. 1130 = A.D. 1717, but we cannot account for this date.

Contents :—

fol. 1ᵇ. Gazals in alphabetical order.
Beginning :—

اي ذات تو مبدا، همه اثار عيان را
وي اسم تو مصدر همه اسماي جهان را

fol. 234ᵇ. **Rubá'ís.**
Beginning :—

در سايهٔ كعبه فيضها بود بسي
دل داشت چو مستهار فرياد رسي
يكچند چو ريسمان دلو زمزم
در خلد بكام دل كشيدم نفسي

The number of Rubá'ís is about four hundred and fifty.
fol. 262ᵃ. **Mukhammasát.**
Beginning :—

نازنيني نازنين اي نازنين دلدارهي الخ

fol. 266ᵇ. A Masnawí entitled, according to Ethé, Bodl. Lib. No. 1166, گنج معاني, and composed, according to the follo chronogram (not found in our copy) quoted in the said catalogu A.H. 1082 = A.D. 1621 :—

بجو تاريخ اين گنج معاني
ز دلجو نسخهٔ درد نهاني

See also Sprenger, Oude Cat., p. 554, where the poet is confou with Lutf Ullah Sálim, who died, according to the author of the R ush-Shu'ará, fol. 190ᵃ, in A.H. 1089 :—

The Masnawí begins thus in this copy :—

الهي خاطر بي آرزو ده
حبابم را بدريا شست و شو ده

Cf. Ethé, Bodl. Lib. Cat., *loc. cit.*, where the second part o above verse is different.

The Masnawí concludes with the following line :—

چو سالم هر كه شد در وصل فاني
كند سير بهشت جاوداني

fol. 296ª. Blank.

fol. 296ᵇ. A long Qaṣîdah ending in letter ض in imitation of Khâqânî.

Beginning :—

دل من کهنه خواهیست شور عشق عمانش الخ

fol. 300ª. Another Qaṣîdah ending in letter ت.

Beginning :—

اي مسلمانان صباح الخير عيد محشر است الخ

fol. 303ᵇ–304ª. Blank.

fol. 304ᵇ. A series of Qaṣîdahs, mostly in praise of A'ẓam Shâh.

Beginning :—

حبذا شد نيمه رنگينهاي نقرم اوج گير الخ

fol. 315ᵇ. Qiṭ'ahs, with chronograms, the dates of which range from A.H. 1014 to 1118.

fol. 342ª. Short Maṣnawîs, in praise of horse, sword, etc., and description of Naurûz and 'Îd festivals. The first begins thus :—

تعالي الله چه تيغ نصرت است اين

زهي قدرت چه دست قدرت است اين

fol. 354ᵇ. A Maṣnawî introduced by the heading, تعريف عيدگاه كشمير, begins thus :—

تماشاي جهان كردن گناه است

درين موسم كه فصل عيدگاه است

There is a large lacuna immediately after the sixth line of the above Maṣnawî, while fol. 355ª abruptly opens with the following line of another Maṣnawî in praise of the horse :—

شود آن سبكرو چو مست خرام

نگردد تر از بحر نعلش تمام

The last line of the Maṣnawî, with which this copy ends, runs as follows :—

كه هم رونق دين شود آشكار

هم از باغ دنيا كند گل بهار

A large number of detached verses, Ġazals and Rubâ'is, are written on the margins.

Written in a clear Nasta'lîq, with an illuminated frontispiece and an ordinary double-page 'unwân. Some folios at the beginning are placed in new margins.

Not dated, apparently 19th century.

No. 381.

foll. 515, lines 25; size 16¼ × 10; 11 × 6.

کلیات بیدل

KULLIYÂT-I-BÎDIL.

The complete prose and poetical works of Mirzâ 'Abd-ul-Qâdir Bîdil, in two volumes, written only one or two years after the poet's death.

Mirzâ 'Abd-ul-Qâdir, with the takhallus Bîdil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Mirzâ 'Abd-ul-Khâliq. He was of Turkish origin belonging to the Chaġata'î tribe of Arlâs (Rieu, p. 706 reads Arlât), but was born in 'Azimâbâd (Patna) in A.H. 1054 = A.D. 1644, for which date the word انتخاب is a chronogram. Having lost his father at the age of five, when he had only finished the reading of the Qu'rân, Bîdil was left under the care of his uncle Mirzâ Qalandar. At the age of ten he finished the Kâfiyah and had just commenced the Sharḥ-i-Mullâ Jâmî, when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the Gul-i-Ra'nâ, fol. 56ª, says that the poet at first adopted the takhallus of Ramzî, but one day, while he was reading the preface of Sa'dî's Gulistan, he was attracted by the following line of the Shaykh—

بیدل از بی نشان چه گوید باز

and from that day the poet changed the takhallus Ramzî for Bîdil. At first he attached himself to the staff of Prince Shujâ', the second son of Shâh Jahân, and later on entered the service of Muḥammad A'ẓam Shâh. Being possessed of a wonderful genius Bîdil soon became the

master of Persian and Turkish languages and was honoured with the manṣab of five hundred. He travelled to Bengal, Behar and Orissa, and then again returned to Dehli. Being a man of independent spirit Bîdil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He, therefore, gave up the imperial service and began to lead a retired life in Dehli, where he died on Thursday, the 4th of Ṣafar, A.H. 1133 = A.D. 1720. Besides being a man of extraordinary mental power, he is described by his biographers as a great giant of his age.

For notices on the poet's life see Khazânah-i-'Âmirah, fol. 115[b]; Riyâḍ-ush-Shu'arâ, fol. 65[b]; Mir'ât-ul-Khayâl, p. 459; Sarkhwush, fol. 6[b]; Natâ'ij-ul-Afkâr, p. 75, etc. See also Sprenger, Oude Cat., pp. 119, 213 and 378–380; Rieu, ii., pp. 706 and 707; W. Pertsch, p. 80, and Berlin Cat., pp. 938–941; Rosen, Persian MSS., pp. 167. Gracin de Tassy, Histoire de la littér. Hindouie, i., p. 312; Ethé, Bodl. Lib. Cat., Nos. 1169 and 1170; Ethé, Ind. Office Lib. Cat., Nos. 1676–1686, etc.

The complete works of Bîdil are said to amount to between ninety and a hundred thousand lines. The author of the Gul-i-Ra'nâ, fol. 57[a], enumerates thus the following works, with the number of lines contained in each:—

کلیات میرزا نود و نه هزار بیت باین تفصیل

نسخهٔ عرفان در بحر حدیقهٔ حکیم سنائي که از عمدهٔ تصانیف میرزاست

واین مصراع تاریخ ختم یافته

هدیهٔ ذو الجلال و الاکرام

یازده هزار بیت

طلسم حیرت در بحر یوسف زلیخا

چهار هزار بیت

و در همین نسخه طور معرفت متضمن حالات و خصوصیات کوهستان بیرات که همراه شکر الله خان فوجدار انجا بسر برده بود سه هزار بیت

ساقي نامه مسمي بمحیط اعظم دو هزار بیت

تنبیه المهوسین در مذمت کیمیا یکهزار بیت

ترجیع بند جواب فخر الدین عراقی هزار بیت

قصاید و ترکیب بند و مقطعات و تواریخ و مخمسات و مربع و مستزاد و اشعار صنایع هزار بیت

هزلیات سه هزار بیت

رباعیات چهار هزار بیت

چار عنصر هیژده هزار بیت

غزلیات پنجاه و چند هزار بیت

Contents of the dîwân :—

I.

fol. 1[b].

چار عنصر

A prose work interwoven with verses, divided into four sections, called عنصر. In this Bîdil vividly represents the moral character, the religious sentiments and the literary careers of several distinguished persons, e.g. شاه کمال — شیخ کمال — مولانا شاه ملوك — شاه فاضل — شاه قاسم - میرزا قلندر, and other eminent persons who were well versed in prose and poetry, and with whom the poet passed his days in literary discussions.

Beginning :—

خداوندا زبان معذور هر صرفه سراییست عذر هرزه درایان بپذیر

The work concludes with the following two chronograms, expressing the date of its completion :—

نخست افسولی از اظهار پرداخت
که از افراد هر عنصر فنا رفت
دوم در اجتماع چار عنصر
تعوسف بود چون زنگ از صفا رفت

The colophon runs thus:—

نهم شهر ذي حجه سنه ۱۱۳۳ یکهزار و یکصد و سي و چار هجري بخط اعجز العباد محمد وارث بن محمد باقر الصديقي بالتمام رسيد

II.

fol. 109ᵇ.

رقعات بيدل

Most of these letters are addressed to his patron, Shukr Ullah Khân (*d.* A.H. 1108 = A.D. 1606), and to the Amîr's two sons: (1) Mîr Karam Ullah, later on Âqil Khân, and (2) Shâkir Khân.

Beginning as in Rieu, p. 811ᵃ:—

عجز مراتب حمد و ثنا تسليم بارگاه صمدي الخ

III.

fol. 143ᵃ. Preface to the old or the first dîwân of the poet.

Beginning as in Ethé, Ind. Office Lib. Cat., No. 1676:—

حمد مبد عي كه گردد انفاس هستي موجودات تحريكيست

This dîwân consists of Qaṣîdahs, Qiṭ'ahs, Rubâ'is, etc., without any alphabetical order.

The first Qasîdah begins thus:—

بنام آن صمد بیچگونهٔ یکتا
که کرد کون و مکان را بحرف کن پیدا

fol. 195ᵇ. تنبيه المهوسين, or Warnings to the Alchemists.

Beginning:—

اي مهوّس درهواي كيميا الخ

fol. 205ᵇ. رباعيات هزل, or Satirical Rubâ'îs.

Beginning:—

ياران درزندگي ز هر چيز رسا الخ

fol. 215ᵇ. Ġazals in alphabetical order.

Beginning:—

باوج كبريا گر پهلوي عجز است راه اينجا

The colophon is dated 7th Muharram, A.H. 1136.
Scribe, the same, محمد وارث بن محمد باقر.

No. 382.

foll. 337; lines 25; size 16¼ × 10; 11 × 6.

The same.

This volume is the continuation of the preceding copy and is written by the same scribe.

I.

Rubâ'is in alphabetical order.
Beginning:—

آنکس که منزه است از آب و گل ما الخ

Dated Sha'bân, A.H. 1136.

II.

fol. 112ᵇ

طور معرفت

A mystical Masnawî illustrated by anecdotes.
Beginning:—

طپش فرموده شوق ناله تمثال
ز تعریف نفس وا میکند بال

The title of the poem occurs thus in the third line from the beginning:—

ز طور معرفت معنی سوایم
بهند بن کوه می نازد صدایم

Again, towards the end on fol. 125ᵃ:—

بیمنش آخر این مکتوب منظوم
بطور معرفت گردید موسوم

Dr. Ethé, in his India Office Lib. Cat., No. 1686, makes a serious blunder in noticing that the طور معرفت begins with the following line:—

بينوائي ز محفل هستي
داشت پيمانهٔ تهي دستي

In the first place it must be remarked that the above line at once suggests that it is the beginning of a Ḥikâyat, while as a general rule all Muhammadan writers begin their works with توحيد or حمد.

Again, on comparing with our copy we find that the above line is only an opening line of a Ḥikâyat belonging to the middle portion of Bîdil's other Maṣnawî, entitled عرفان (see below).

Dated Ḏulḥijjah, A.H. 1136.

III.

fol. 126ᵇ.

محيط اعظم

Another mystical Maṣnawî.

Beginning with a prose preface:—

حمد نشاه آفريني كه ميخانهٔ حقيقت انساني را از نشاه كرمنا بني آدم علو مفاخرت ظهور بخشيد

The Maṣnawî itself begins thus on fol. 128ᵇ:—

خوش آندم كه در بزمگاه قدم
ميٌ بود بي نشاء و كيف و كم

Dated Shawwâl, A.H. 1136.

IV.

fol. 189ᵇ.

طلسم حيرت

An allegorical Maṣnawî, composed, according to Sprenger, p. 379, in A.H. 1125 = A.D. 1713.

Beginning:—

بنام آن كه دل كاشانهٔ اوست
نفس كرده متاع خانهٔ اوست

V.

fol. 226ᵇ.

عرفان

Another mystical Maṣnawī, composed in A.H. 1124 = A.D. 1712.
Beginning :—

عمق از مستی خاك آدم ریخت

آنقدر خون که رنگ عالم ریخت

Cf. Rieu, p. 707ᵃ, where the word هست is wrongly substituted for مستی.

Dated Jamādī II., A.H. 1136.

Both the copies are written in a fair Nasta'līq by the same scribe, محمد وارث بن محمد باقر الصديقي

No. 383.

foll. 192; lines 15; size 9½ × 5½; 7½ × 4.

دیوان بیدل

DÎWÂN-I-BÎDIL.

Containing a collection of Ġazals arranged in alphabetical order.
Beginning :—

باوج کبریا کز پهلوی عجز است راه اینجا

Written in a fair Nasta'līq, within gold-ruled borders.
Not dated, apparently 18th century.

No. 384.

foll. 125; lines 14; size 10 × 6; 7¼ × 4.

The same.

Another copy of Bîdil's dîwân, containing Ġazals and Rubâ'is in alphabetical order.

Beginning :—

خیر وحدت بر نتابد همت عرفان ما الخ

fol. 121ª. Rubâ'îs.

Beginning :—

بیدل چشمت بشور امکان مکشا الخ

Written in a fair Nasta'lîq, within coloured borders.

Dated Ḏulqa'dah, A.H. 1180.

Scribe جانمحمد

fol. 1ᵇ contains the signature of Sir Gore Ouseley.

No. 385.

foll. 230; lines 14; size 12½ × 6; 8½ × 3.

رباعیات بیدل

RUBÂ'IYÂT-I-BÎDIL.

A very valuable copy of Bîdil's Rubâ'îs, written eleven years before the poet's death.

The Rubâ'îs are arranged in alphabetical order, and begin thus on fol. 1ᵇ :—

آنکس که منزه است از آب و گل ما الخ

The colophon runs thus :—

روز چهار شنبه هژدهم ماه جمادي الاولي سنه یکهزار و یکصد و بیست و دو هجریه

Written in a fair Nasta'lîq, within gold-ruled borders.

No. 386.

foll. 161; lines 12; size $8\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{3}{4} \times 2\frac{3}{4}$.

The same.

This copy contains a smaller collection of Bidil's Rubā'īs, and is supposed to be in the author's own hand-writing, written in A.H. 1115, that is, eighteen years before his death.

Beginning:—

حمد دو جهان سزاي ذات يكتا

كز بودهٔ غير او نبوشد من و ما

Dated 19th Muharram, A.H 1115

On fol. 1ª the following note, in a later hand, suggests that it is an autograph copy of the author:—

بخط مرزا بيدل مرحوم

Written in a Nim Shikastah.

No. 387.

foll. 330; lines 17; size 12×6; 9×4.

عرفان

A copy of Bidil's Masnawi, called عرفان, noticed above.
Beginning as usual.
Written in different hands.
Not dated, apparently 18th century.

No. 388.

foll. 331; lines 17; size 10 × 5; 7½ × 3.

The same.

Another copy of the same عرفان.
Beginning as above.
Written in fair Nasta'lîq.
Not dated, apparently 18th century.

No. 389.

foll. 314: lines 17; size 8½ × 5; 6 × 3.

دیوان عُلوي

DÎWÂN-I-'ULWÎ.

The author, in the preface, calls himself طاهر الحسيني المشتهو بعلوي, Ṭâhir-ul-Ḥusaynî, with the poetical title, 'Ulwî. According to Ṭâhir Naṣrâbâdî, 'Ulwî originally belonged to Kâshân, and came, according to Hamîshah Bahâr, fol. 61ᵃ, during Aurangzîb's reign to Kashmîr, where he died.

See Sprenger, Oude Cat., pp. 100, 126 and 327–328.

Contents:—

fol. 1ᵇ. A long preface in flowery style.
Beginning:—

نقش بند جبین خیال الخ

fol. 11ᵇ. Qaṣîdahs.
Beginning, as in Sprenger, *loc. cit.*—

از هر دو دیده مطلع دیوان حیرتم
بسم الله از نگاه پریشان حیرتم

fol. 81ᵇ. Ġazal's in alphabetical order.
Beginning :—

زنك غفلت برد يادش از دل حيران ما
گشت خورشيد جمالش مطلع ديوان ما

fol. 295ᵇ. Rubâ'is.
Beginning :—

ذاتست بهر جلوه نموده شانرا
غافل تعبير كرده انس و جان را

fol. 305ᵇ. A Maṡnawî in the form of ساقي نامه :—

الهي بمستان پيش از الست
بحيرت نگاهان وحدت پرست

Written in a minute Nasta'lîq.
Dated 3rd Rabî' I., A.H. 1110.

No. 390.

foll. 186, lines 15; size $9\frac{1}{2} \times 6$; 7×4.

ديوان حيرت

DÎWÂN-I-HAYRAT.

The dîwân is preceded by a prose preface written by one Fakhr-ud-Dîn Aḥmad.

In this preface Fakhr-ud-Dîn designates the poet as—

.... نور بصر علم و معرفت المتخلص بتخلص حيرت خان عالي شان المسمي بميرزا عنايت الله الهارلي الهمتالي الانصاري المخاطب بخطاب قسور خان

and says that for a long time he was contemplating the collection of the poetical works of Ḥayrat into a dîwân; but it so happened that

hen Mu'azzam Bahâdur Shâh left Shâhjahânâbâd to fight A'zam Shâh in A.H. 1119 = A.D. 1707), the former left behind the works of Ḥayrat.)n his return, after the victory, Bahâdur Shâh made an enquiry for he works of Ḥayrat, but they were lost. So Fakhr-ud-Dîn, who was n ardent admirer of Ḥayrat, after diligent search, managed to gather ome of the poet's works, and added to them the poet's verses which he author (of the preface) had retained in his memory.

The preface begins thus on fol. 1b:—

حمد بیحد و ثنای بیعد مر صانعی را که بنی نوع انسانرا از
انواع موجودات الخ

fol. 4b. Qaṣîdahs.
Beginning:—

نخست پرتو خورشید حسن بی تغییر
که شد بعالم ارواح و جسم در تاثیر

fol. 31b. Ġazals in alphabetical order.
Beginning:—

نه خورشید است طالع صبحدم شبنم فشان پیدا
که از بهر سجود او سری کرد آسمان پیدا

fol. 171a. Rubâ'îs.
Beginning:—

آن ذات خفی که هست حی مطلق
از درك عقول و فهم آمد مغلق

Written in good clear Nasta'lîq.
Dated 14th Sha'bân, A.H. 1139.
Scribe محمد مخدوم

No. 391.

foll. 119; lines (central col.) 15, (margl. col.) 24; size 9¾ × 6½; 8¼ × 4¼.

دیوان شهرت

DÎWÂN-I-SHUHRAT.

Hakîm Shaykh Husayn, with the takhallus Shuhrat, belonged to Shîrâz. He came to India during the reign of Aurangzîb and attached himself to the staff of Prince Muhammad A'zam Shâh. He was respected by the nobles of the imperial court and received the title of Hakîm-ul-Mamâlik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyâd, fol. 219ᵃ, in A.H. 1149. See also Nishtar-i-'Ishq, fol. 962.

fol. 1ᵇ. Gazals in alphabetical order.

Beginning:—

الهی آشنای نام خود گردان زبانم را
ز بسم الله زینت بخش دیوان ثنایم را

The Gazals are followed by some Mukhammasât and Rubâ'îs.

A splendid copy. Written in beautiful Nasta'lîq, on gold-sprinkled paper. The last ten folios are written in a later hand.

Not dated, apparently 18th century.

No. 392.

foll. 198; lines 15; size 11 × 6; 9¼ × 4¼.

روضة المتقین

RAUDAT-UL-MUTTAQÎN.

A poetical account of the prophets from Âdam to Muhammad.

By Khâdim.

In the prologue the poet says that he belonged to Îrân but came to India, where he did not receive any help from the inhabitants of the country. That his name is Bâqar, with the takhalluṣ Khâdim, and that he composed the present poem in A.H. 1149 = A.D. 1736.

I am in grave doubts whether the present Author should not be identified with Naẓar Beg Khâdim of Delhî, who was the pupil of Mîr Muḥammad Afḍal Ṣâbit (see the following No.), and died, according to Gul-i-Ra'nâ, fol. 99ᵃ, and Nishtar-i-'Ishq, fol. 680, in A.H. 1160 = A.D. 1747. See also Majma'-un-Nafâ'is, vol. i., fol. 188ᵇ.

Aḥmad 'Alî Khân, the author of the well-known tadkirah Makhzan-ul-Ġarâ'ib (composed A.H. 1218 = A.D. 1803) and a comparatively modern author, also adopted the takhalluṣ Khâdim.

Beginning of the poem, fol. 1ᵇ:—

بنام خدا میکنم ابتدا
که تا مقصدم زود گردد روا

The name of the author and the date of composition of the poem are given thus in the following lines:—

به باقر مسمی به خادم لقب
شریفی نژاد و نصیری نصب
چو بگذشت از هجرت شاه دین
ز الف و مایة تسعه و اربعین . . .

The title of the poem occurs thus on fol. 8ᵃ:—

بود تحفهٔ چون باهل یقین
شده نام او روضة المتقین

The colophon is dated A.H. 1164.

Written in ordinary Naskh, within coloured ruled borders.

No. 393.

foll. 148; lines 12; size 8½ × 5¼; 6 × 3.

دیوان ثابت

DÎWÂN-I-ṢÂBIT.

Mîr Muḥammad Afḍal, with the takhalluṣ Ṣâbit, was the nephew of Himmat Khân of Badakhshân (son of Islâm Khân) who held the post of Mîr Bakhshî under 'Âlamgîr, and died A.H. 1092 = A.D. 1681. Ṣâbit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Ḥusayn Shuhrat (see No. 391) and other eminent persons of Dehlî, where he spent his last days in retirement and died on the 12th Sha'bân (according to Rieu, p. 709, 13th Sha'bân), A.H. 1151 = 31st June, A.D. 1738. Ṣâbit's contemporary biographer Ârzû, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Ṣâbit, a person whose learning the age could not replace. Ṣâbit's son Muḥammad 'Aẓîm (d. 1161) was also a poet of some note and composed verses under the takhalluṣ Ṣabât.

See Majma'-un-Nafâ'is, fol. 99b; Riyâḍ-ush-Shu'arâ, fol. 76a; Khazânah-i-'Âmirah, fol. 129b; Gul-i-Ra'nâ, fol. 69a.

See also Sprenger, Oude Cat., pp. 154 and 578; Rieu, ii., p. 709b; Ethé, India Office Lib. Cat., No. 1701.

Contents :—

fol. 1b. Qaṣîdahs without any alphabetical order.
Beginning :—

اي كه وابستهٔ حرف تو بود نطم بيان
جهت ناطق دعوي كلام تو زبان

fol. 56b. Short Maṣnawîs.
Beginning :—

دوئي را نيست در يكتائيش راه
چه ذاتست اين چه ذات الله الله

The Maṣnawîs are followed by another series of Qaṣîdahs.

fol. 95b. Ġazals in alphabetical order.
Beginning:—

کمند چو صبح وصال تو شمع جان مرا الخ

The copy ends with some Qiṭ'ahs and Mukhammasât.
Written in ordinary Nasta'lîq.
Not dated, apparently 19th century.

No. 394.

foll. 88; lines 14; size 8½ × 5; 6 × 3.

دیوان برهان

DÎWÂN-I-BURHÂN.

Âqâ Muḥammad Ṣâliḥ, with the takhalluṣ Burhân, was born in Mâzandrân. In his youth he came to India during the reign of Muḥammad Shâh (A.H. 1131–1161 = A.D. 1719–1748) and lived an independent life. In the general massacre of Dehli by Nâdir (A.H. 1151 = A.D. 1738) Burhân received several severe wounds, of which he died two or three months after.

See Riyâḍ-ush-Shu'arâ, fol. 68a; Nishtar-i-'Ishq, fol. 258; Ṣuḥuf-i-Ibrâhîm, fol. 120a; Sprenger, p. 154.

fol. 1b. Ġazals in alphabetical order.
Beginning:—

مي پرستان فال بکشائید از دیوان ما
کایهٔ رحمت بود سر تا بسر قران ما

fol. 85b. Rubâ'îs.
Beginning:—

یا شاه لطف دلم ثنای تو کند
پیوسته تمنای لقای تو کند

The Rubâ'is are written diagonally.
Beautiful minute Nîm-Shikastah hand.
Not dated, apparently 19th century.

No. 395.

foll. 369; lines 17 (in 4 cols.); size 11 × 8; 9 × 6.

دیوان انجب

DÎWÂN-I-ANJAB.

Badî'-ul-'Aṣr, better known as Ḥâjî Rabî', with the poetical title Anjab, was, according to his own statement, which is quoted by his contemporary biographer Muṣḥafî, fol. 3ᵇ, a native of Spain (اندلس), and is, therefore, sometimes called حاجي مغربي. He claimed his descent from the great Saint 'Abd-ul-Qâdir Jilânî, and gave out that 'Alî Ḥazîn was his sister's son. At an early age he came to Iṣfahân, where he spent thirty years and became the pupil of Murtaḍâ Qulî Beg, surnamed Wâlâ-i-Iṣfahân, who was attached to the service of Sarbuland Khân, and who, after his master's death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjab came to India and settled in Dehli, where he met his death at an advanced age. The same Muṣḥafî, who visited Anjab only a few months before his death, says that at the age of seven years Anjab had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Murtaḍâ Qulî Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a dîwân in answer to Naẓîrî Nîshâpûrî in seven days, while it is said that in every new city where he happened to go he left a new dîwân. Of the numerous works of this prolific poet, Muṣḥafî has personally seen an imitation of Niẓâmî's Khamsah, a dîwân of about sixty thousand verses, a big work on the Shî'ah tenets and the tale of the Four Darwishes, قصهٔ چار درویش, in prose, all of which, says Muṣḥafî, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the Mahâbhârat, which were also taken away by the Rohillas, and out of which only one volume was brought to Muṣḥafî by a certain person for sale. Anjab was above one hundred years when Muṣḥafî met him last.

See also Hamîshah Bahâr, fol. 10ᵇ; Rieu, ii., p. 711ᵃ, where a Masnawî called فلك اعظم by this poet is mentioned.

fol. 1ᵇ. A prose-preface by a different person, who does not mention his name and designates the poet as مالك مسالك دانش و ادب بديع العصر محمد انجب. The preface is introduced by a Rubâ'î which runs thus:—

اي ذكر تو آب و تاب افزاي سخن
حاصل ز ثناي تو تمناي سخن

The preface itself begins thus:—

تعالي الله چمن آفرين سخن بهار ايجاديست كه بآب باري صنعش نهال نامه سرسبز شده

fol. 2ᵃ. Qaṣîdahs and Ġazals arranged in alphabetical order.
Beginning:—

خداوندا بر افروز آن چراغ آرزويم را
كرم كن پرتو نور تجلي گفت و گويم را

fol. 287ᵇ. Rubâ'îs.
Beginning:—

سرماية رنگ و بو شنيديم ترا
از باغ و بهار برگزيديم ترا

fol. 291ᵇ. A preface by Anjab himself to a larger collection of Rubâ'îs.
Beginning:—

گلدستة درود از گلزار موهبت واجب الوجودي توان بست

Beginning of the Rubâ'îs:—

اين دسته گل كه مظهر تائيد است
سرماية چارسوي اهل ديد است

fol. 307ᵇ. Qaṣîdahs without any alphabetical order.
Beginning:—

روي تو زند طعنه گلستان ارم را
حسرت دل پر خون كند آئينة جم را

fol. 342ᵃ. Sâqî Nâmâh, with a preface by Anjab.
Beginning of the preface :—

ساقي نامه که سخن صاحبدلان از استماع آن بهوش آید الخ

In this preface the author calls himself عزیز الحق الهجب.
The Sâqî Nâmâh begins thus :—

خدا داد تا دسترس تاك را
نمایند برخاك افلاك را

Written in a fair small Nîm Shikastah.
Not dated, apparently 19th century.

No. 396.

foll. 226 ; lines 15 ; size 9½ × 5 ; 7¼ × 4

دیوان امید

DÎWÂN-I-UMÎD.

Qizilbâsh Khân, with the takhallus Umîd, whose original name was Muhammad Riḍâ, was born, according to his contemporary biographers, 'Alî Qulî Khân Dâgistânî, fol. 54ᵇ, and Ḥusaynî, fol. 33ᵇ, in Hamadân, but was brought up and educated in Iṣfahân, where he enjoyed the learned society of Mirzâ Ṭâhir Waḥid, Amîr Najât, Fâ'iḍ Abharî, and other meritorious poets of that place. He came to India in the beginning of the reign of Bahâdur Shâh, and through the influence of Dulfiqâr Khân, received the manṣab of hazârî (one thousand), and by gradual promotions rose to the manṣab of chahâr hazârî (four thousand) during the time of Muḥammad Shâh. He subsequently entered the service of Nawwâb Niẓâm-ul-Mulk Âṣaf Jâh, with whom Umîd came to Dihlî in A.H. 1148 = A.D. 1735. When Âṣaf Jâh returned to the Deccan, Umîd did not accompany him and passed his last days in Dihlî where he died, according to Riyâḍ, in A.H. 1159 = A.D. 1746. Besides being a poet of some note, he is said to have been an expert musician.

Contents :—

fol. 1ᵇ. Ġazals in alphabetical order.
Beginning :—

مرامر همچو مهر و ماه گرديديم دنيا را
ندارد منزل آمايشي ديديم دنيا را

fol. 216ᵇ. مفردات, or detached verses.
Beginning :—

هرگه ز کوي يار سفر ميکنيم ما
چون گرد باد خاك بسر ميکنيم ما

fol. 221ᵃ. Rubâ'îs.
Beginning :—

در حشر شفيع ما نبي الله است
ما بندهٔ او ئيم خدا آگاه است

fol. 225ᵃ. Mukhammasât.
Beginning :—

نباشد طاقت دوري مرا نه تاب ديدن هم
نه راز خود توانم گفت با کس نه شنيدن هم

Written in ordinary Nasta'lîq.
Not dated, apparently 19th century.

No. 397.

foll. 20; lines (centre col.) 21, (margl. col.) 45; size 9 × 6; 6 × 3.

The same.

A selection of Ġazals from the dîwân of Umîd.
Beginning as above.
Written in a careless Nasta'lîq.
Dated 'Azîmâbâd (Patna), A.H. 1215.

No. 398.

foll. 238; lines 15; size 11 × 6¾; 8¾ × 4.

كليات حسيني

KULLIYÂT-I-ḤUSAYNÎ.

The poetical works of Ḥusaynî

Dr. Sprenger, p. 430, while noticing a similar copy of Ḥusaynî's Kulliyât identifies the poet with Ḥusayn Dûst bin Abû Ṭâlib of Sambhal, who adopted the poetical title of Ḥusaynî and is the author of the well-known tadkirah called Tadkirah-i-Ḥusaynî, which he composed, according to the following chronogram found at the end of the said Tadkirah, in A.H. 1163 = A.D. 1749. But in the following heading of a târîkh, fol. 112ᵃ, relating to the construction of the poet's house, he is called مير محمد شريف الحسيني, Mîr Muḥammad Sharîf-ul-Ḥusaynî :—

تاريخ تعمير كردن بندۀ درگاه مير محمد شريف الحسيني خانۀ خود را

while in the colophon he is distinctly called متخلص بحسيني رازي مسمي بمير محمد شريف. Again in the following line of a Rubâ'î, fol. 220ᵃ, he refers thus to his native country, Ray :—

يا رب تو مرا ز ري بهند آوردي الخ

From a careful perusal of his Kulliyât, we learn that from Ray he came to India and lived in Dehlî, was in the service of Farrukh Siyar and Muḥammad Shâh, and was present at the invasion of Nâdir, whom the poet accompanied to several places in India; that several sons and one daughter, called Qamar-un-Nisâ Begam, were born to him, and that he was still alive in A.H. 1166 = A.D. 1752.

A series of târîkhs relating to numerous contemporary events cover fol. 110ᵃ–140ᵇ. Most of the poems in the beginning are in praise of Farrukh Siyar, Muḥammad Shâh, and various nobles of their court.

According to the following chronogram, fol. 2ᵇ, the poet completed the diwân in A.H. 1146 = A.D. 1732.

Contents:—

I.

This section consists mostly of Maṣnawîs of different metres and on different subjects, with a few Qaṣîdahs, Mukhammasât, etc.

Beginning, as in Sprenger, p. 430:—

دیباچهٔ دیوان حسینی چو به بینی
صد رنك گل عنبر از ان باغ بچینی

On fol. 19ᵇ is a Maṣnawî dealing with the story of the Love of Ya'qûb 'Alî Khân, Ming Bâshî, with Ṣafîyah Begam, at Barampûrî:—

عاشق شدن یعقوب علی خان منك باشی بر صفیه بیگم که در قریهٔ برم پوری بهم رسانیده بود

It begins thus:—

شنو افسانهٔ در عشقبازی
که آوردم بنظم از بی نیازی

II.

Sâqî Nâmahs and Qaṣîdahs in praise of 'Alî, some of the nobles of Dehlî, with a few satirical poems on Sa'd-ud-Dîn Khân and others.

Beginning on fol. 66ᵇ:—

بیا ساقیا شوخ و شنکم بیا
می پرتکال فرنگم بیا

III.

Târîkhs relating to numerous contemporary events, the dates of which range from A.H. 1124–1166 = A.D. 1711–1752.

Beginning on fol. 110ᵇ:—

محمد شه آن قبلهٔ انس و جان
سر سروران شاه شاهنشهان

IV.

Ġazals in alphabetical order.
Beginning on fol. 141ᵇ :—

کرده ام ورد زبان تا مد بسم الله را
شمع بزم دل نمودم ذکر الا الله را

fol. 218 should be followed by fol. 220.

V.

Rubâ'ís.
Beginning on fol. 220ᵃ :—

یارب تو مرا ز ری بهند آوردی
با آنکه نکردهٔ بمن دم سردی
آنجا چو گناهکار و عاصی بودم
در خاك سیه نشاندی و پروردی

VI.

Fards or detached verses.
Beginning on fol. 222ᵇ :—

هرزه کردیها وقار خود نمیدانیم ما
تا که جا بر مسند قصر قناعت کرده ایم

VII.

Elegies; the first in the form of Mukhammas.
Beginning on fol. 224ᵃ :—

بگریید ای مسلمانان که سبط مجتبی قاسم
برامد از درون خیمه با چشم بکا نامم

The colophon, dated A.H. 1167, runs thus:—

بفضل الله . . . باتمام رسید . . . دیوان معلی بیان . . . متخلص
بحسینی رازی مسمی بمیر محمد شریف بتاریخ غره شهر رمضان
المبارك بخط نحیف ضعیف محمد مسیح طالب علم در دار الخلافه

شاه جهان آباد در سنة ٦ جلوس احمد شاه غازي مطابق سنة
١١٦٧ هجرية مقدمه مرقوم گشت

Several seals of Amjad 'Alî Shâh and Wâjid 'Alî Shâh, the late kings of Oudh, are fixed at the beginning and the end of the copy.

Written in ordinary Nasta'lîq.

No. 399.

foll. 354; lines 15; size 8 × 4¼; 6 × 2¾.

دیوان آرزو

DÎWÂN-I-ÂRZÛ.

Sirâj-ud-Dîn 'Alî Khân, with the takhalluṣ Ârzû, the well-known author of the most famous biographical work, Majma'-un-Nafâ'is, was born in Akbarâbâd in A.H. 1101 = A.D. 1689. He traced his origin, on the paternal side, to Shaykh Kamâl-ud-Dîn, the sister's son of Shaykh Naṣir-ud-Dîn Maḥmûd Chirâg-i-Dihlî, while from his maternal side he claimed descent from Shaykh Muḥammad Ġaus Guwâliyarî. At an early age he applied his mind to the writing of poetry; and he composed, among other works, the valuable biographical work, Majma'-un-Nafâ'is, in A.H. 1164 = A.D. 1750. In A.H. 1132 = A.D. 1719 he came from Guwâliyar to Shâhjahânâbâd, where he became familiar with Anand Râm Mukhliṣ, who, besides other noble treatments, secured for Ârzû a respectable manṣab from the emperor. It was also here that Ârzû found a very influential patron in the person of Mu'taman-ud-Daulah Isḥâq Khân Shûstarî, after whose death he continued to enjoy the same favour from his patron's son, Najm-ud-Daulah, who, besides other favours, granted Ârzû a monthly allowance of one hundred and fifty rupees. After Najm-ud-Daulah's death, his younger brother, Sâlâr Jang, continued to patronise Ârzû, and with this benefactor the poet came to his grandfather, Shaykh Kamâl-ud-Dîn's house in Lucknow in Muḥarram, A.H. 1168 = A.D. 1754, and through the kind intervention of Sâlâr Jang, was granted a monthly allowance of three hundred from Shujâ'-ud-Daulah. Ârzû died shortly after, on the 23rd of Rabî' II., A.H. 1169 = A.D. 1755. For some time his body was preserved in Lucknow, but was subsequently removed to Shâhjahânâbâd

and interred there. Azâd, in his Khazânah-i-'Âmirah, gives the following chronogram of Ârzû's death:—

خان والا شان سراج الدین علی
شمع رونق بخش بزم گفتگو
زد رقم آزاد سال رحلتش
رحمت کامل بروح آرزو

Ârzû is admitted on all hands as one of the most eminent authors and poets of his age. The dîwân he left and his Tanbîh-ul-Ġâfilîn, a criticism on Shaykh 'Alî Ḥazin, added a further popularity to his reputation. Besides the Majma'-un-Nafâ'is and the dîwân, he left several works, such as:—

1. سراج اللغة, or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the Farhang-i-Jahângirî, Surûrî, Burhân-i-Qâṭi', etc., composed in A.H. 1147 = A.D. 1734.

2. چراغ هدایت. A poetical glossary.

3. عطیهٔ کبری. A treatise on eloquence.

4. موهبت عظمی. A treatise on rhetoric.

5. خیابان. A commentary on Sa'dî's Gulistân.

6. شرح سکندر نامه, or a commentary on Niẓâmî's Sikandar Nâmah.

7. شرح قصاید عرفی, or a commentary on 'Urfî's Qaṣîdahs.

8. غرائب اللغات. A vocabulary of Hindî words explained in Persian.

9. جواب اعتراضات منیر. Answers to Munîr's criticism on Qudsî's poems.

10. شرح مختصر المعانی. Glosses to Taftâzânî's shorter commentary on the third chapter of the Talkhîs on rhetoric.

11. شرح گلکشتی میر نجات. A commentary on Mîr Najat's Masnawî, گلکشتی. (See No. 379.)

Ârzû himself gives an account of his own in his Majma'-un-Nafâ'is, fol. 43a. See also Khazânah-i-'Âmirah, fol. 93a; Sprenger, Oude Cat., p. 132; Garcin de Tassy, Littérature Hindoui, i., p. 69; Blochmann's Â'în-i-Akbarî, pp. 25–28; Ouseley, Biographical Notices, p. 180.

fol. 1ᵇ. Ġazals in alphabetical order.
Beginning:—

ای بسمله نام تو سرلوح زبانرا
حمد تو بود فاتحه قران بیان را

The initial line quoted in Sprenger is found here on fol. 10ᵇ.
fol. 340ᵇ. Rubâ'îs.
Beginning:—

عالم باغیست از شهود بیچون
گل کرده هزار رنگ آثار شیون

Written in ordinary Nasta'lîq.
The colophon is dated A.H. 1140; but seems to be a mistake for A.H. 1240.

No. 400.

foll. 343; lines 16; size 9¼ × 6; 7¾ × 3¾.

دیوان آذر

DÎWÂN-I-ÂḎUR.

Ḥajî Luṭf 'Alî Beg, with the takhalluṣ Âḏur, the author of the famous biographical work Âtash Kadah (composed during the years A.H. 1174–1193 = A.D. 1760–1779), was born, according to his own statement in the aforesaid work, at Iṣfahân in A.H. 1174 = A.D. 1760. He belonged to a noble family of the Shâmlû Turks, and was the cousin of Walî Muḥammad Khân Masrûr. According to several biographers, Luṭf 'Alî Beg in the beginning adopted the poetical title of Wâlih, and subsequently of Nakhat, but finally changed both the titles for Âḏur, by which epithet he became so well known.

Muṣḥafî, fol. 11ᵃ, gives a very interesting account of the poet's adopting the title of Âḏur. He introduces his narration with the remark that Luṭf 'Alî Beg was an exceedingly good-looking man, and that in beauty he surpassed all the inhabitants of Iṣfahân. Muṣḥafî then goes on to say that Luṭf 'Alî Beg at first adopted the takhalluṣ of Maḥrûm, and it so happened that one day in a gathering he met two poets, viz., Mirzâ Muḥammad Ja'far Râhib and Âġâ Muḥammad 'Âshiq, who made enquiries from Luṭf 'Alî about his poetical title. To this

Luṭf 'Alî replied that his takhalluṣ was محروم, Maḥrûm or "Disappointed," and in return asked from Âgâ Muḥammad about his poetical surname, who responded that he composed verses under the takhalluṣ عاشق, 'Âshiq or "Lover." Maḥrûm then asked Râhib about his takhalluṣ, to which the latter replied that he chose the epithet بندهٔ عاشق محروم, Bandah-i-'Âshiq-i-Maḥrûm or "The Slave of a Disappointed Lover." This witty reply of Râhib caused a great laughter in the whole assembly, and Luṭf 'Alî, taking it ill, left the assembly in rage, and from that day, says Muṣḥafî, Luṭf 'Alî changed his takhalluṣ to Âdur. He also composed a Yûsuf Zalîkhâ in A.H. 1176 = A.D. 1762.

Muṣḥafî, who composed his tadkirah in A.H. 1199, speaks of Âdur in the present tense, and says that the poet was then of about sixty years of age.

For references to his life and works see: Makhzan-ul-Ġarâ'ib, fol. 81; Ṣuḥuf-i-Ibrâhîm, fol. 39ᵇ; Riyâd-ush-Shu'arâ, fol. 48ᵃ; Natâ'ij-ul-Afkâr, p. 57. See also Rieu, i., p. 375; Ethé, Bodl. Lib. Cat., No. 384, etc.; Ethé, India Office Lib. Cat., No. 693, etc.; Sprenger, Oude Cat., p. 161, etc.; Bland, in the Journal of the Royal Asiatic Society, vii., p. 345; W. Pertsch, Berlin Cat., p. 624, etc.

Contents.—

fol. 1ᵇ. Qaṣidahs, without alphabetical order.
Beginning.—

دریغا که با خود ندیدم مصاحب
رفیقی موافق انیسی مناسب

fol. 112ᵃ. Ġazals, in alphabetical order.
Beginning;—

دور از تو جان بیرون دشوار بود یارا
گر بیتو زنده ماندیم معذور دار مارا

fol. 155ᵇ. Masnawis.
Beginning:—

بشنوید ای معشر آزادگان
این حکایت از دل از کف دادگان

fol. 163ᵇ. Rubâ'is.
Beginning:—

دور از بشی در اثر زار یها (*sic*)
دیدم ز تو در خواب بسی یاریها

fol. 178ᵇ. **Another series of Qaṣîdahs.**
Beginning :—

زامد و رفت روز و شب بجهان
باز آمد بهار و رفت خزان

fol. 243ᵇ. Another series of Ġazals in alphabetical order.
Beginning :—

بود که در گذرند از گناهکاري ما
که بیش از گنه ماست شرمساري ما

fol. 336ᵇ. Rubâ'îs.
Beginning :—

آن یار که کرده ام باو یاریها
وان دوست که دیده ام ازو خواریها

Some folios are misplaced in the middle portion of the copy. The right order should be 157, 160–163, 165, 158, 159, 166.

The colophon runs thus :—

بموجب امر حضرت بندگان میر صاحب معالي مناقب . . .
امیر ابن الا میر ابن الا میر حضرت میر صاحب میر مراد علي
خان . . . دعا گو نور محمد دیوان رفیق را باتمام رسانید— بتاریخ
۷ ماه صفر سنه ۱۲۱۸

Written in fair Nasta'liq, with a beautifully illuminated double-page 'unwân.

No. 401.

foll. 118; lines 13; size 8 × 5; 6½ × 3½.

دیوان مشتاق

DÎWÂN-I-MUSHTÂQ.

Mîr Sayyid 'Alî, with the takhalluṣ Mushtâq, was a Ḥusaynî Sayyid of Iṣfahân, and an intimate friend of Luṭf 'Alî Khân Âdur, who collected

Mushtâq's dîwân after his death. See Atash Kadah, p. 536; Riyâḍ-ush-Shu'arâ, fol. 404ᵃ; Rieu, p. 813ᵇ.

fol. 1ᵇ. Ġazals in alphabetical order.

Beginning:—

مغوان ز دیرم بکعبه زاهد که برده از کف دل می الها
بناله مطرب بعشوه ساقي بخنده ساغر بگریه مینا

fol. 94ᵃ. Rubâ'îs.

Beginning:—

اي رشتهٔ بندگیت در گردن ما
هم از تو بود روي تو آوردن ما

fol. 97ᵇ. Tarjî'-bands.

Beginning:—

من کیستم از خم کمندي
در حلقهٔ زلف پابیندي

fol. 109ᵇ. Qaṣîdahs

Beginning:—

محفل افروز جهان باز در ایوان حمل
علم شعشعه افراخت زرین مشعل

Written in fair Nasta'lîq.

Not dated, apparently 19th century.

No. 402.

foll. 610; lines 15; size 8 × 5; 5 × 3.

كليات حزين

KULLIYÂT-I-ḤAZÎN.

The complete poetical works of Ḥazîn.

Shaykh Muḥammad, popularly called 'Alî, and with the poetical *nom de plume*, Ḥazîn, was one of the most accomplished writers of the

later period. He was the son of Shaykh Abû Ṭâlib Gîlânî, and was born in Iṣfahân, Rabî' II., A.H. 1103 = A.D. 1691. Ḥazîn traced his descent from Shaykh Zâhid Gîlânî, the spiritual guide of the celebrated Shaykh Ṣafî-ud-Dîn Ardabîlî.

In the preface to his commentary on his قصيدة لاميه the poet designates himself thus:—

ابو المعالي محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن
جمال الدين علي الزاهدي الجيلانی

Born of a learned and highly respectable family and himself a scholar of vast learning, Ḥazîn commanded the respect of kings and nobles. It is said, in the Mir'ât-i-Âftâb-Numâ and Nishtar-i-'Ishq, that Shâh Ṭahmâsp, son of Sultân Ḥusayn, repeatedly went to visit the poet in his own house. He received his early education from his father, and later on learnt Muhammadan Law, Jurisprudence, Logic, Mathematics, Sciences, and other subjects from several specialists of Iṣfahân and Shîrâz, among whom some of his biographers name his uncle, Shaykh Ibrâhîm Jîlânî, the celebrated Mullâ Bâqir Majlisî (who is said to have been closely related to Ḥazîn), Mîr Muḥammad Masîḥ of Persia, and others. Being conscious of the wonderful genius of Ḥazîn, his father intended to educate the boy in all the branches of Muhammadan literature; but the future poet, while still a mere child, showed a marked inclination for poetry, and in spite of his father's prudent precepts directed his attention towards versification, and composed poems, concealing them from his father.

It is said that at the age of seven Ḥazîn composed a Ġazal in answer to Shaukat Bukhârî, and another when he was nine years old in answer to Ṭâhir Waḥîd, who praised the composition highly. One day several poets, gathered in Ḥazîn's father's house, happened to be extolling the poetical genius of Ḥazîn. In the course of conversation they began to praise Muḥtashim Kâshî (*d.* A.H. 996 = A.D. 1587), and one of them cited the following beautiful maṭla' of this eminent poet:—

اي گردن بلند قدان در كمند تو
رعناي آفريدهٔ قد بلند تو

Maulânâ Ḥasan, who was present in that assembly, asked Ḥazîn to compose a maṭla' in answer to that of Muḥtashim, and the boy poet spontaneously extemporized thus:—

صيد از حرم كشد خم جعد بلند تو
فرياد از تطاول مشكين كمند تو

His father and the whole assembly were amazed at the wonderful skill of the boy, and Maulânâ Ḥasan, in his enthusiasm, kissed the forehead of the boy poet. Muṣḥafî, quoting from Ḥazîn, says that from that day Ḥazîn obtained his father's permission to compose poetry.

In his early years Ḥazîn travelled all over Persia, and in A.H. 1143 = A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lâr. Here Ḥazîn had hardly passed a couple of months when a number of the citizens, at the instigation of Mirzâ Bâqir Kalântar, killed Walî Muḥammad Khân Shâmlû, who at this time was sent here as governor by Nâdir Shâh. The murderers, who had rebelled against Nâdir, became acquainted with Ḥazîn and divulged the story. In the meantime Muḥammad Khân Balûch, who was sent with a large army to invade Jahram, جهرم, hearing the news of Walî Muḥammad's fate, hastened to Lâr. The rebels, on hearing of Muḥammad Khân's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Ḥazîn, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kirmân, and was on the point of leaving that place for Ardabîl, when the governor of Kirmân, through the help of one of Walî Muḥammad's servants, sent the intimation of Ḥazîn's presence in Kirmân to Muḥammad Taqî Khân Mashhadî, the Beglerbegî of the Province. Taqî Khân was about to proceed against Ḥazîn as a criminal, when, to the good luck of the poet, 'Alî Qulî Khân Wâlih Dâgistânî, the well-known author of the famous biographical work Riyâḍ-ush-Shu'arâ, (on whose account the present biographical notice of the poet is for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Ḥazîn's perilous situation. The aforesaid Beglerbegî was an intimate friend of Wâlih, and the latter, a fellow-citizen of Ḥazîn, being anxious for the poet, liberated him from the hand of the Beglerbegî. Wâlih and Ḥazîn then came together to Bandar-i-'Abbâs, where they received hospitable treatment from Mirzâ Ismâ'îl, the governor of the port. Leaving Ḥazîn with the aforesaid Mirzâ, Wâlih set out for India. Ḥazîn was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wâlih's arrival. According to the author of the Mir'ât-i-Âftâb-Numâ, Ḥazîn came to India in A.H. 1146 = A.D. 1733, while the author of the Nishtar-i-'Ishq says that Ḥazîn, after leaving the Persian port, reached Bhakar, and then by the way of Multân and Lahore, reached Shâhjahânâbâd in A.H. 1147 = A.D. 1734. Both the friends, Wâlih and Ḥazîn, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nâdir, with his powerful

army, invaded India, and Ḥazîn, finding his position unsafe in Lahore, hastened back to the imperial city, and secluded himself in the house of Wâlih. After Nâdir's withdrawal from India, Ḥazîn again went to Lahore, where, this time, he incurred the displeasure of Zakariyâ Khân Dilâwar Jang, the Ṣûbahdâr of Lahore, who became an enemy to the poet; but Wâlih, coming to know of his friend's dangerous position, wrote to Ḥusayn Qulî Khân, who had been sent as an ambassador to Nâdir Shâh and was at this time returning from his mission, to take care of Ḥazîn, and bring him safely to Shâhjahânâbâd. Ḥazîn's vast reputation as a poet had already spread abroad over distant. countries, and in the imperial city he received the warm favours of the king, and was highly respected by the nobles and chiefs of the imperial throne. It is said that Nawwâb 'Umdat-ul-Mulk Amîr Khân, who adopted the poetical title of Anjâm, secured for the poet, from the king, a Jâgîr of forty thousand rupees, near Akbarâbâd, and that the king also on one occasion awarded the poet a sum of five lakhs through the said 'Umdat-ul-Mulk. It is related in some tadkirahs that the emperor, Muḥammad Shâh, once requested Ḥazîn to come to him and to delight him with some of his beautiful compositions, and that the poet turned a deaf ear to the imperial order. The emperor, it is said, then personally went to Ḥazîn's house, but the poet, hearing the news of the emperor's arrival, stealthily left the place on the pretence of visiting the sacred tomb of Khwâjah Bakhtyâr Kâkî, and thus avoided the meeting. Being proud of his affluence and ability, Ḥazîn, remark some of his biographers, began to look down on the Amîrs and nobles, and commenced, says his friend Wâlih, as the poet's nature was, to write satires against the citizens, and did not even spare the king and his nobles. In spite of his friend Wâlih's advice, Ḥazîn continued his satirical writings, till, says Wâlih, the poet lost all esteem in the eyes of the public. Wâlih, seeing that his counsel was of no use to Ḥazîn, and having consideration for the responsible office he held under the emperor and the high public esteem, had at last, to his deep regret, to give up his friendship with Ḥazîn, and cut off all communication with the poet, with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions. Ḥazîn then began to criticise the eminent poets of the imperial court, and wrote satires against many of them, such as Sirâj-ud-Dîn 'Alî Khân Ârzû, the author of the famous Persian biographical work, Majma'-un-Nafâ'is, Mîr Muḥammad Afḍal Ṣâbit, and others. In revenge Ârzû wrote the تنبیه الغافلین, Tanbîh-ul-Ġâfilîn, or, "A Warning to the Careless," in which he collected a large number of frail verses from Ḥazîn's dîwân, and criticisingly pointed out mistakes therein. Another friend of Ḥazîn's, the learned Âzâd Balgrâmî, in his Khazânah-i-'Âmirah, tried to defend the poet by writing a refutation to Ârzû's criticisms.

Again, one day a friend of the eminent poet, Muhammad Afdal Sâbit, read a verse of Sâbit's to Hazîn, who remarked that the verse was the composition of another poet and that Sâbit had stolen it. Sâbit's son, Muhammad 'Azîm Sabât, seeing his father thus insulted, collected in a few days about five hundred verses from Hazîn's dîwân, and gave out that they were all stolen by Hazîn from other poets. Hazîn also wrote satires against the people of Kashmîr, who revenged themselves by inducing Mullâ Sâti' and other Kashmirian poets to write satires against Hazîn. He was thus disgraced before the public, and had made himself enemies all around him. He had offended the king, wounded the feelings of the nobles and chiefs, and had affronted the favourite poets of the court. Finding himself in a dangerous situation and entirely defenceless, Hazîn had to quit the imperial city. He came to Akbarâbâd, which place he shortly afterwards left for Benares. At the request of his pupil, Râjah Râm Narâyan, the Nâzim of 'Azîmâbâd (Patna), Hazîn once came to Azîmâbâd, but shortly after returned to Benares, where he spent his last days, which place he loved so much and to which he refers thus .—

از بنارس نروم معبد عام است اینجا
هر برهمن بچهٔ لچهمن و رام است اینجا

Hazîn died here a peaceful death in A.H. 1180 = A.D. 1766, and was buried in the tomb he had himself built only a few years before his death. The place where this great author lies buried is known as Fâtimân, and the following lines of his own, engraved by himself, can still be seen :—

زبان دان محبت بوده‌ام دیگر نمید انم
همیندانم که گوش از دوست پیغامی شنید اینجا
حزین از پای ره پیما بسی سرگشتگی دیدم
سر شوریده بر بالین آسایش رسید اینجا

The following note on the margin of Wâlih's Riyâd-ush-Shu'arâ, fol. 111[b], describes thus the poet's death :—

شیخ محمد علي حزین در بلدهٔ بنارس دهم جمادی الاول شب پنجشنبه نصف شب سنه ۱۱۸۰ هجری رحلت فرمود و طرف جنوب شهر مسطور در باغ که در اِنجا تبرکات حضرات صلوة الله علیهم شخصي بنا نهاده گذاشته است و آنرا پنجه شاه میگویند وقت

دو پاس روز بر آمده مد فون شدند — عزیزی در وطن بلگرام تاریخ
صوری و معنوی در مصراع یافته —

— یکهزار و یکصد و هشتاد سال —

Dr. Ethé, in his Ind. Office Lib. Cat., No. 1712, places the poet's death on the 13th Jumâdâ, A.H. 1180. Besides being an accomplished author and an eminent Persian poet, Ḥazîn was a good Arabic scholar, and his Arabic Qaṣîdahs are to be found in copies of his Kulliyât. He was also well skilled in caligraphy, and wrote a beautiful Shikastah hand. He wrote four dîwâns, the last of which he completed in A.H. 1155 = A.D. 1742. Complete copies of his Kulliyât are mentioned in Ethé, Bodl. Lib. Cat., No. 1184; Sprenger, p. 425. Among his other prose treatises may be mentioned the تذكرة الاحوال, or the autobiography of the poet, which he wrote in A.H. 1154 = A.D. 1741. An English translation of this work was published by F. C. Balfour, London, 1830, and the Persian text by the same, London, 1831. His poetical works, with this autobiography, were lithographed under the title of the Kulliyât-i-Ḥazîn, in Lucknow, A.H. 1293; and the واقعات ايران و هند, or the accounts of the warlike expeditions of Persian kings against India, from A.H. 1134–1154 = A.D. 1722–1741; that is, down to Aḥmad Shâh Abdâlî. See W. Pertsch, Berlin Cat., p. 54, No. 11, and Ethé, Ind. Office Lib. Cat., No. 1714. His other Maṣnawîs are: مطمح الانظار, فرهنگ نامه and خرابات. See Ethé, Bodl. Lib. Cat., No. 1185, where the seven Maṣnawîs of the poet are mentioned. See also Sprenger, Oude Cat., *loc. cit.*

For notices on the poet's life see: Riyâḍ-ush-Shu'arâ, fol. 111ᵇ; Majma'-un-Nafâ'is, vol. i., fol. 123ᵃ; Muṣḥafî, fol. 23ᵇ; Makhzan-ul-Ġarâ'ib, fol. 209; Nishtar-i-'Ishq, fol. 545; Majma'-ul-Fuṣaḥâ, p. 94; Natâ'ij-ul-Afkâr, p. 132, etc.

Contents :—

fol. 1ᵇ. Ġazals in alphabetical order, preceded by a prose preface which begins thus:—

افتتاح نامهٔ نام آوران گیهان خدیو سخن و مفتاح ابواب
فیوضات الخ

Beginning of the Ġazal:—

درین دریای بی پایان درین طوفان شور افزا
دل افگندیم بسم الله مجریها و مرسها

fol. 400b. Qaṣîdahs, without any alphabetical order, preceded by a prose preface.

Beginning :—

انت الظاهر فليس فوقك شيْ الخ

fol. 410b. Beginning of the first Qaṣîdah :—

غير لفي غيرت يكتاي بي همتاستي
نقش لا در چشم وحدت بين من آلامستي

fol. 481a. Preface to the Maṣnawî صفير دل, Ṣafîr-i-Dil.

Beginning :—

له الحمد في الآخرة و الاولي و السلام علي سيد نا المصطفي الخ

The Maṣnawî begins thus :—

ثناهاي شايسته دلدار را
سپاس فراوان ز ما يار را

fol. 502a. چمن و انجمن. Another Maṣnawî.

Beginning :—

بنام آنكه آذر را چمن ساخت

fol. 513a. مثنوي تذكرة العاشقين. Prologue and epilogue of the Tadkirat-ul-'Âshiqîn.

Beginning :—

ساقي ز ميْ موحدانه الخ

fol. 521b. Rubâ'is, in alphabetical order.

Beginning :—

اي چشم و چراغ دل غمديدهٔ ما
در راه تو خاك شد دل و ديدهٔ ما

fol. 570a. Muqaṭṭa'ât.

Beginning :—

ابا حسن الشيب حباك منقدي
ولو بذنوب الخلق كنت معاسبا

fol. 586ᵃ. متفرقات غزليات.
Beginning :—

حق تعليم دارم خوش قدان بوستاني را
كه سرو از مصرع من ياد ميگيرد رواني را

Written in fair Nasta'lîq, on various coloured papers.
Dated, 1258 Faṣlî.

No. 403.

foll. 402 ; lines 13 ; size 11 × 6⅓ ; 6⅞ × 4¼.

ديوان حزين

DÎWÂN-I-HAZÎN.

A collection of Ḥazîn's Ġazals and some miscellaneous poems.
fol. 1ᵇ. Ġazals in alphabetical order.
Beginning :—

درين درياي بي پايان درين طوفان شور افزا الخ

fol. 368ᵇ. متفرقات.
Beginning :—

حق تعليم دارم خوش قدان بوستاني را الخ

Some folios are missing towards the end.

A note on fol. 367ᵇ says that this copy was written by one, كماليمل, at 'Aẓîmâbâd, during the reign of Shâh 'Âlam Bahâdur Shâh.

Written in a fair Nasta'lîq.

No. 404.

foll. 292; lines 16; size 11¼ × 7; 8½ × 4¼.

The same.

Another copy of Ḥazîn's dîwân.
Beginning as above.
The مقطعات begins on fol. 276ᵇ.
Written in a fair Nasta'lîq.
Not dated, apparently 19th century.

No. 405.

foll. 67; lines 19; size 12 × 8; 9 × 3¾.

قصايد علي حزين

QAṢÂ'ID-I-'ALÎ ḤAZÎN.

A collection of Ḥazîn's Qaṣîdahs, arranged in alphabetical order.
Beginning on fol. 1ᵇ:—

خير لقي خيرمن يكتاى بي همتاستي الخ

The last Qaṣîdah is در هجو كشمير.
Beginning:—

كس نديده بوطن مردن كشميري را

بجهان چون صف مور الد دوان داله طلب

Written in a rough Nasta'lîq.
Not dated, apparently 19th century.

No. 406.

foll. 74; lines 15; size 9¼ × 6; 7 × 3½.

The same.

Another copy of Ḥazîn's Qaṣîdahs with some Qiṭ'ahs.
Beginning as above.
The Qiṭ'ahs begin on fol. 50ª :—

اي صاحبي كه از اثر رنگ و بوي تو
خون كرشمه در جگر گلستان كنم

Written in a fair Nasta'lîq.
Not dated, apparently 19th century.

No. 407.

foll. 324; lines 13; size 8¼ × 5; 6¼ × 4.

تذكرة المعاصرين

TADKIRAT-UL-MU'ÂṢIRÎN.

A very valuable copy of the biographical notices of ninety-nine contemporary poets of Persia, compiled in A.H. 1165 = A.D. 1752, with some prose and poetical treatises, written two years before his death.

Beginning :—

تعالي الله حمد بيچوني كه اوراق پريشان مجموعهٔ كون و مكان را برشتهٔ ايجاد شيرازه بسته الخ

fol. 80ᵇ. رساله در حقيقت نفس و تجرد. Beginning with a Rubâ'î :—

ني عقل بكنه لايزال تو رسد الخ

Beginning of the Risâlah :—

انا جيلك يا قدوس و يا باري النفوس نور قلوبنا الخ

fol. 93ᵇ. رسالهٔ اوزان شرعي. On the weight of coins and legal measures.

Beginning:—

الحمد لله رب العالمين حمدا كثيرا الخ

fol. 98ᵃ. Another prose treatise, entitled مسئلهٔ حدوث و قدم.

Beginning:—

الحمد لله علي الآية و نشكره علي نعمايه الخ

fol. 105ᵇ. جواب رقعات شيخ حسن مرحوم.

Beginning:—

صاحب والا مقام سلاله الكرام سلامت الخ

fol. 110ᵇ. Prologue to the dîwân.

Beginning:—

افتتاح نامهٔ نام آوران الخ

fol. 114ᵃ. Epilogue to the dîwân.

Beginning:—

هان اي دانش شكرفان ديده ور الخ

fol. 120ᵇ. رسالهٔ صيديه, also called رساله در خواص الحيوان, on zoology.

Beginning:—

سپاس بي قياس كه مدارك اوهام الخ

fol. 165ᵇ. رسالهٔ فرسنامه, on farriery.

Beginning:—

سواران مضمار بندگي و سر افكندگي را الخ

fol. 205ᵇ. شرح قصيدهٔ لاميه, Persian commentary on his own قصيدهٔ لاميه, which he composed in praise of 'Alî.

Beginning:—

لسان حال و ترجمان مقال بسپاس بلاغت اساس الخ

At the end of the commentary on the قصيدة لاميه runs the following colophon, dated A.H. 1178 :—

تمت القصيدة اللاميه المباركة العبد المفتاق الي ربه الغني
جمال الدين محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن
جمال الدين علي الزاهدي الجيلاني . . . بخط العبد المحتاج الراجي
بركت الله في سنه ۱۱۷۸ هجري

fol. 271b. رسالهٔ معاد.

Beginning :—

بسم الله الرحمن الرحيم و به نستعين و له الحمد في الآخرة
الخ

The colophon here is dated 19th Rajab, A.H. 1178. The رسالهٔ معاد is followed by a treatise explaining the meaning of the verse—

من يحيي العظام و هي رميم

The treatise is introduced by the following heading which fully explains the subject of the work :—

در جواب سوال سايلي كه بمعاد همين جسم دليوي بآيهٔ قال
من يحيي العظام و هي رميم و قول خواجه نصير در مسئلهٔ خرق
و التيام افلاك و اينكه اجزاي اصليه باقي خواهند بود و جسم و
معاد ازان خواهد بود استدلال كرده بود نوشته اند —

It begins thus on fol. 245a :—

كسانيكه سرمايهٔ حصول معارف حقيقيه علي ماهي عليه
الخ

fol. 249b. بديعة الوديعة or, as in Ethé, Bodl. Lib. Cat., Nos. 1184 and 1185, وديعة البديعة. A Maṣnawī poem in imitation of Sanā'ī's Ḥadīqah.

Beginning :—

كلّما في الوجود ليس سواه الخ

The colophon is dated 19th Rabī' II., A.H. 1178.

fol. 302ᵇ. صغير دل. A Maṣnawī in imitation of Sa'dī's Būstān; with a preface beginning:—

له الحمد في الآخرة و الاولي و السلام علي سيدنا المصطفي خيرة الوري الخ

The poem begins thus on fol 303ᵃ:—

ثناهاي شايسته دلدار را
سپاس فراوان ز ما يار را

The تذكرة المعاصرين is mentioned in Rieu, i., p. 372; W. Pertsch, Berl. Cat., p. 621; Bland, in Journal of the Royal Asiatic Society, ix., p. 147; Gracin de Tassy Memoire sur la religion musulmane, p. 112; Sprenger, p. 135; Ethé, Ind. Office Lib. Cat., Nos. 678 and 679.

No. 408.

fol. 59; lines 14; size 9 × 5¾; 6 × 3¾.

The same.

Another copy of Ḥazīn's Taḏkirat-ul-Mu'āṣirīn.
Beginning as above.
Written in a fair Nasta'līq.
Not dated, apparently 19th century.

No. 409.

fol. 70; lines 15; size 10 × 6¼; 8 × 4.

فرسنامهٔ حزين

A copy of Ḥazīn's Faras Namah.
Beginning as usual.
Written in ordinary Nasta'līq.
Not dated, apparently 19th century.

No. 410.

foll. 67; lines 16–19; size 10¼ × 6; 8 × 4.

شرح قصیدۂ لامیه

A copy of Ḥazîn's commentary on his قصیدۂ لامیه. Written seven years before his death.

Beginning:—

لسان حال و ترجمان مقال الخ

The original folios have been placed in new margins.

The colophon is dated Ṣafar, A.H. 1173.

Written in ordinary Nasta'lîq.

No. 411.

foll. 151; lines 12; size 9 × 5¾; 7 × 4.

کلیات فقیر

KULLIYÂT-I-FAQÎR.

The poetical works of Faqîr.

Mîr Shams-ud-Dîn 'Abbâsî, who adopted the titles of Faqîr as well as of Maftûn, traced his origin on the paternal side to the prophet's uncle, 'Abbâs bin 'Abd-ul-Muṭṭalib, and is therefore called 'Abbâsî. He was born in Shâh Jahânâbâd, A.H. 1115 = A.D. 1703, and was one of the most accomplished Persian scholars of India. The author of the Khulâṣat-ul-Afkâr, an intimate friend of Faqîr, remarks that no Indian scholar can reach the ability of Fayḍî and Shams-ud-Dîn Faqîr. At the age of twenty-five he travelled to the Deccan, and after staying there for five years returned with Qizilbâsh Khân Umîd to Shâh Jahânâbâd. The author of the Gul-i-Ra'nâ, fol. 225ᵇ, who commenced the work in A.H. 1181 = A.D. 1767, and completed it in A.H. 1182 = A.D. 1768, while speaking of the poet in the present tense, says that on the 6th of Muḥarram, A.H. 1181 = A.D. 1767, Faqîr set out for a

pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Ġulâm 'Alî Âzâd (*d.* A.H. 1200) intimating his (Faqîr's) safe arrival at the port of Surat. So we cannot agree with Dr. Ethé (Ind. Office Lib. Cat., No. 1710), who places the poet's death in A.H. 1180 or A.H. 1181 = A.D. 1766 or 1767. The author of the Nishtar-i-'Ishq, fol. 1389, says that in A.H. 1181 = A.D. 1767, Faqîr set out for a pilgrimage to Mecca and reached Aurangâbâd, where he stayed for one week, and then travelling viâ Surat reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Başrah perished by shipwreck. The date of this incident, as given by the author of the said Nishtar-i-'Ishq, is A.H. 1183 = A.D. 1769, and in support of this date the said author says that Ġulâm 'Alî Âzâd, an intimate friend of Faqîr, composed the following chronogram :—

رفت از عالم سخنوري شيرين هاي
خوابيده بخاك شاعري رنگين هاي
آزاد نوشت مصرعه تاريخش
گو آه فقير مير شمس الدين هاي

For his life see Gul-i-Ra'nâ, fol. 226ᵃ; Khazânah-i-'Amirah, fol. 284ᵇ; Nishtar-i-'Ishq, fol. 1387; Riyâḍ-ush-Shu'arâ, fol. 314ᵃ; Khulâşat-ul-Afkâr, fol. 141ᵃ; Makhazan-ul-Ġarâ'ib, fol. 657, etc.

Contents :—

fol. 1ᵇ. Ġazals in alphabetical order.
Beginning :—

اي در طلب نام تو آواره نشانها
گم كرده ره معني و صف تو بيانها

fol. 99ᵃ. Rubâ'is.
Beginning :—

اسم الله كه هست سرماية جان
جمع است درو تمام اسماي جهان

fol. 105ᵇ.

مثنوي در تعريف دولتخانهٔ نواب امير الامرا صادالخان
بهادر —

Beginning :—

دگر بر روي طبع نكته پرداز
دري گرديده از فيض سخن باز

fol. 110ᵇ. تصوير محبت. The love story of Râm Chând, the son of a Betel-seller.

Beginning :—

خداوندا دلي ده شعله سانم
كه از سوزش فتد آتش بجانم

fol. 146ᵇ. مثنوي در واقعهٔ جانسوز كربلا.

Beginning :—

باز از ماه محرم در جهان
تازه شد داغ مصيبت دوستان

Besides the above Maṣnawî, the poet left also several other Maṣnawî poems, *e.g.* :—

واله و سلطان (see below).

شمس الضحي (see below).

دُرّ مكنون. The story of the daughter of Qayṣar-i-Rûm, مليكه or نرجس خاتون and the Imâm Ḥasan 'Askarî, composed in A.H. 1169 = A.D. 1755. See Ethé, Ind. Office Lib. Cat., No. 1710.

تحفة الشباب ; or, the Present of Youth. Composed in A.H. 1143 = A.D. 1730. See Ethé, Ind. Office Lib. Cat. *ib.*, and Sprenger, p. 396.

He also left several prose treatises on prosody, rhetorical art, metres, rhyme and tropical figures, *e.g.* وافيه في علم العروض و القافيه ; خلاصة البديعي, etc.

Copies of his poetical works are mentioned in Sprenger, pp. 395 and 396; Ethé, Ind. Office Lib. Cat., No. 1710.

Written in bold Nasta'liq.

Not dated, apparently 18th century.

No. 412.

fol. 136; lines 15; size $9 \times 5\frac{3}{4}$; $6\frac{1}{4} \times 3\frac{1}{2}$.

دیوان فقیر

DÎWÂN-I-FAQÎR.

A collection of Shams-ud-Dîn Faqîr's poetical works.
fol. 1[b]. Beginning of the Ġazals, in alphabetical order

ای در طلب نام تو آوارہ نشانها الخ

fol. 108[a]. Rubâ'îs.
Beginning:—

اسم الله که هست سرمایهٔ جان الخ

The copy ends with some Tarjî'-bands, Qiṭ'ahs and the Maṣnawî
در تعریف دو لتخانهٔ نواب مادالمهان.

Written in ordinary Nasta'lîq.
Dated A.H. 1241.

No. 413.

fol. 96; lines 17; size $8 \times 5\frac{1}{2}$; $6\frac{1}{4} \times 3$.

واله و سلطان

WÂLIH-WA-SULTÂN.

The love-story of the poet Wâlih, the author of the famous work Riyâḍ-ush-Shu'arâ, with his cousin Khadîjah, daughter of Ḥasan 'Alî Khân, composed in A.H. 1160 = A.D. 1747, for which the poet gives two chronograms in fol. 94[b], viz. نظم منیع and شخص معنی.

By the same Shams-ud-Dîn Faqîr.
Beginning:—

ای واله حسن دلکشت جان
عشق تو بهر دو کون سلطان

Written in a careless Nasta'lîq.
Not dated, apparently 19th century.
The copy bears the signature of Mr. Blochmann, dated 1870.

No. 414.

foll. 272; lines 15; size 8 × 5; 6 × 3.

شمس الضحی

SHÂMS-UD-DUHÂ.

Another Masnawî by Shams-ud Dîn Faqîr, in praise of the Imâms, composed in A.H. 1173.

Beginning as in Sprenger, p. 395:—

ای بنامت زبان سحر طراز
نطق را داده مایهٔ اعجاز

Written in careless Nasta'lîq.
Not dated, apparently 19th century.

No. 415.

foll. 233; lines (centre col.) 12; (margl. col.) 24;
size 9 × 6¾; 5 × 3½.

دیوان عاشق

DÎWÂN-I-'ÂSHIQ.

Âqâ Muhammad, with the takhallus 'Âshiq, was a native of Isfahân. Though a man of humble origin 'Âshiq possessed poetical genius, and composed elegant verses. The celebrated Âdur was an intimate friend of 'Âshiq, and speaks of the poet in laudable terms. According to the

same biographer, 'Â<u>sh</u>iq died in A.H. 1181 = A.D. 1767. (See 'Ata<u>sh</u> Kadah, p. 523.)

Two copies of the dîwân are mentioned in Rieu Supplt., Nos. 340 and 341, and one in W. Pertsch, Berl. No. 948.

Beginning with Qaṣîdahs, as in Rieu Supplt., *ib.* :—

درین خرابه پر از غم که نیست جاي سرور
خوش آنکه پیش نگیرد بجز طریق عبور

fol. 29ᵇ. Ġazals, in alphabetical order.

Beginning in the margin :—

زهي مثالي که چون جمالت نبسته نقشي زمانه زیبا
بغنده شیرین ببذله شکر بغمزه لیلي بعشوه سلمي

fol. 202ᵇ. Rubâ'îs.

Beginning :—

زاهد بهوس که خلد در بکشاید
عابد گوید که قرب حق مي باید

fol. 219ᵇ. Chronograms, the dates of which range from A.H. 1143 to A.H. 1180.

Beginning :—

شد میرزا محمد از این جهان پر غم
کز دور زندگاني بگذشت نوبت او

Written in ordinary Nasta'lîq.

Dated A.H. 1238.

No. 416.

foll. 345; lines 11; size 9 × 5¾; 6¼ × 3¾.

كلّيات فوقي

KULLIYÂT-I-FAUQÎ.

Mullâ Fauq-ud Dîn Aḥmad, with the ta<u>kh</u>alluṣ Fauqî, was a native of Yazd. His dîwân is full of obscene poems, which the poet wrote, as

he says in his preface, because he found they suited the public taste of his day. The author of the Khulâṣat-ul-Afkâr, fol. 140ᵃ, who in A.H. 1187 = A.D. 1773, received a copy of Fauqî's dîwân consisting of about eight thousand verses, while supporting the above statement remarks that in the beginning Fauqî, like other poets, composed poems in praise of his contemporaries, but finding that such poems did not suit the age, he destroyed all his poems, amounting to ten or twelve thousand lines, and began to write obscene and indecent poetry. He also came to India, but finding that his merit was not much appreciated here, he returned to his native land.

Contents :—

fol. 1ᵇ. Preface.

Beginning as in Rieu Supplt., No. 266, iv. :—

بعد از حمد خداوند جهان و نعت پیغمبر آخر الزمان الخ

The preface is in praise of the Malâmiyyah sect.

fol. 9ᵇ. Farhâd-wa-Shîrîn.

Beginning :—

سخن تر لیزك بستان فكر است
سخن طوطي هندوستان فكر است

Comp. Rieu Supplt., *ib.*

fol. 57ᵇ. ساقي نامه.

Beginning : —

دگر بندگان بهار آمدند
بصد خوبي و عیش یار آمدند

fol. 78ᵇ. Qaṣidahs.

Beginning :—

گر دو روزي در جهانت استقامت داده اند
از براي طاعتیدن ذوق خدمت داده اند

fol. 153ᵇ. Tarkîb-bands.

Beginning :—

فوقي از روزگار دون بحذر الخ

fol. 159ᵇ. Tarjî'bands.

Beginning :—

مائیم مرید میکشانرا الخ

fol. 165^b. Ġazals, in alphabetical order.
Beginning:—

امشب که داد جلوه فلك بارگاه را الخ

fol. 263^b. Rubâ'îs.
Beginning:—

آئم که ز خانهٔ خدا می آیم
وز طوف حریم مصطفی می آیم

fol. 270^b. Ornate prose and Inshâs; too indecent to quote.

The latter portion of this section is divided into thirty-two parts, each of which is called لطیفه.

A splendid copy, written in beautiful Nasta'lîq, within gold-ruled borders, with a double-page 'unwân in the beginning and richly illuminated frontispieces.

Not dated, apparently 19th century.

No. 417.

foll. 11; lines 4; size 7 × 4; 4¾ × 2½.

قصیدهٔ طوفان

QAṢÎDAH-I-ṬÛFÂN.

A very beautiful copy of a Qaṣîdah by Ṭûfân.

Mirzâ Ṭayyib, with the takhalluṣ Ṭûfân, was a native of Hazâr Jarîb in Mâzandarân, and, like Fauqî, was known for the pungency of his wit. After receiving his training at home he came to Iṣfahân where he began to write satirical and licentious poems; but subsequently, when he came to Najaf, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the Imâms. He died at Najaf in A.H. 1190 = A.D. 1776, and his friend Âdur composed the following chronogram on his death:—

آسود چو در خاك نجف آذر گفت
طوفان در دریای نجف شد ز صفا

See Atash Kadah, p. 221, and Majma'-ul-Fuṣaḥâ, vol. ii., p. 341.

This copy contains only one Qaṣîdah in praise of 'Alî. It begins thus on fol. 1b:—

جرمم آنها که لنگر اندازد
گردش از چرخ اخضر اندازد

The poet's dîwân is mentioned in Rieu, p. 808, and Supplt., No. 342.

This beautiful copy is written diagonally in a beautiful bold Nasta'lîq.

foll. 1b and 2a are richly illuminated with beautiful floral designs.

Dated A.H. 1242.

Scribe حیدر علي سید نعمت اللهي

No. 418.

foll. 304; lines 18; size 10 × 6; 8 × 5.

دیوان منت

DÎWÂN-I-MINNAT.

Mîr Qamar-ud-Dîn, with the takhallus Minnat, originally belonged to Mashhad. One of his ancestors, Sayyid 'Abd Ullâh Mashhadî, better known as Imâm Nâṣir-ud-Dîn Sûnîpatî, came to India and settled in Shâhjahânâbâd, where Minnat was born, according to Natâ'ij-ul-Afkâr, in A.H. 1156 = A.D. 1743, or according to Ethé, Ind. Office Lib. Cat., No. 1723, about A.H. 1159 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt, who was the wife of the celebrated Shâh Walî Ullah, محدث دهلوي. Minnat submitted his poems for correction to Shams-ud-Dîn Faqîr, who was also a relative of his He adopted Maulânâ Fakhr-ud-Dîn as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawwâb Âṣaf-ud-Daulah's Pishkâr, and composed numerous poems in praise of the Amîrs of that place. Subsequently he was taken to Calcutta by Mr. Richard Johnson and introduced to Governor-General Warren Hastings, who honoured him with the title of ملك الشعرا. From this place he went to Ḥaydarâbâd, where he received ample rewards from Nawwâb Niẓâm 'Alî Khân Bahâdur, and shortly after returned to Calcutta, where he died, according to Natâ'ij-ul-Afkâr,

p. 414, in A.H. 1207 = A.D. 1792, or, according to others, A.H. 1208 = A.D. 1793.

The author of the Khulâṣat-ul-Kalâm visited Minnat at Murshidâbâd in A.H. 1195 = A.D. 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age.

See Natâ'ij-ul-Afkâr, p. 414; Sprenger, Oude Cat., pp. 171, 258, 259 and 498. See also Ethé, India Office Lib. Cat., No. 1723.

Contents :—

fol. 1ᵇ. Ġazals, in alphabetical order.

Beginning :—

خداوندا مکن صرف بتان اندیشهٔ ما را
مزن بر سنگ این ناحق شناسان شیشهٔ ما را

fol. 174ᵇ. Mukhammasât on the Ġazals of Ḥâfiẓ, Sa'dî, Waḥshî and Maẓhar.

Beginning :—

علي اي شور عشقت رونق میخانهٔ دلها
ز لاي بادهٔ مهر تو پاي عقل در گلها

fol. 184ᵇ. Qiṭ'ahs.

Beginning :—

آن شنیدي که عارفي بگذشت
بامدادان بسوي مارستان

fol. 191ᵃ. Qaṣîdahs.

Beginning :—

هر جا که دست حفظ تو شد سائبان خلق الخ

On fol. 211ᵃ is a Qaṣîdah consisting of letters having no diacritical points.

Beginning : -

امام عادل و معصوم و سرور اکرم
سر آمد ملك و ملك اطهر و اعلم

fol. 263ᵃ. Maṣnawîs.

Beginning :—

بسکه از کاکل تو تا بختن فیض رسید
مشك در سلسله اش پشت به پشت است مرید

fol. 273ᵃ. **Tarkîb-bands and Tarjî‘bands.**
Beginning :—

مطرب عشق این دمد در لي
ليس في الكائنات غيرك شي

fol. 300ᵃ. **Wâsûkhts.**
Beginning :—

تا چند جفا کار دل آزار توان بود
بيرحم و ستم پيشه و خونخوار توان بود

Written in a fair Nasta‘lîq, within gold-ruled borders. Not dated, apparently 19th century.

No. 419.

foll. 127; lines 13; size 8½ × 4¾; 6 × 3.

ديوان صانع

DÎWÂN-I-ṢÂNI‘.

Nîẕâm-ud-Dîn Aḥmad, with the takhallus Ṣâni‘, belonged to the ‘Usmânî Shaykhs, and came of a noble family of Balgrâm, where he was born in A.H. 1139 = A.D. 1726, and died in Calcutta, A.H. 1199 = A.D. 1784. His name (نظام الدين احمد) forms the chronogram of his birth, and the following Qiṭ‘ah, found at the end of the present copy of the dîwân, gives the dates of his birth and death :—

نظام الدين احمد آنكه نامش
بود تاريخ بهر سال مولود
چو سال رحلتش پرسند گويم
دو شنبه ميم شهر رجب بود

The above date of Ṣânî's death is also given by his contemporary biographer, the author of the Ṣuḥuf-i-Ibrâhîm, who passed some time in the company of the poet at Benares, and to whom the poet sent a copy

of his dîwân for selection. Dr. Rieu, p. 719ª, however, places the poet's death in about A.H. 1195 = A.D 1780.

In his boyhood Ṣâni' learnt the whole Qur'ân by heart, and later on applied his mind towards poetry under the training of Mîr Nawâzish 'Alî. He also passed some time in Murshidâbâd, but at last came to Calcutta, where he died.

See Ṣuḥuf-i-Ibrâhîm, fol. 511ª, Nishtar-i-'Ishq, fol. 1001; Makhzan-ul-Ġarâ'ib, fol. 483; Natâ'ij-ul-Afkâr, p. 266. See also Rieu, p. 718ª, where a copy of the poet's dîwân is mentioned; Sprenger, Oude Cat., p. 217, and Gracin de Tassy, Litt. Hind., iii., p. 54.

Contents:—

fol. 1ᵇ. Ġazals, in alphabetical order.
Beginning:—

ز نواي خرد نديدم چو كشاد كار خود را
بهمون حواله كردم همه كار و بار خود را

fol. 108ᵇ. Rubâ'îs
Beginning:—

ضعف پيري ز بس گداخت مرا الخ

fol. 112ª. Tarjî'bands.
Beginning:—

فرياد كه دل بسينه خون شد الخ

fol. 115ᵇ. Mukhammasât.
Beginning:—

اي خوش آندم كه كنم طي بيابان نجف الخ

foll. 119ª–127ᵇ. Contain a selection from the dîwân of Sharaf-i-Jahân, written in the same hand.

A careless Nasta'lîq.

Not dated, apparently 19th century.

No. 420.

foll. 319; lines 17; size 9 × 6; 6½ × 3¾.

كلّيات آشوب

KULLIYÂT-I-ÂSHÛB.

Mirzâ Muḥammad Bakhsh, with the takhalluṣ Âshûb, belonged to a Turkish family of the Barlâs Ulûs Chagatâ'î which, on account of the despotic rule of the Uzbek Khâns, had migrated from Badakhshân to India during the time of Akbar.

The author of the Khulâṣat-ul-Afkâr says thus:—

اصل وي از ترکان برلاس الوس چغتاي صحرا نشين اويماقات بدخشانست

His maternal grandfather, Qubâd Beg, with the title Diyânat Khân, who served under 'Âlamgîr as Ṣubahdâr of the Deccan, was an accomplished scholar, well versed in Hindî *Beds*, and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. Âshûb was born in Shâhjahânâbâd, served for a time under I'timâd ud-Daulah Qamar-ud-Dîn Khân, and fought by the side of Mu'în-ul-Mulk in his wars against the Abdâlis. Âshûb also attached himself to the military staff of Mu'în-ul-Mulk's brother, Khân Khânân Intiẓâm-ud-Daulah, and after satisfying him with his military distinctions, received from him the title of Qaswar Khân and a command of two thousand. After serving for some time as Munshî to 'Imâd-ul-Mulk, Âshûb repaired to Lucknow where he met Mr. Jonathan Scott, at whose request he went to Allahabad in A.H. 1196 = A.D. 1781. According to the author of the Khulâṣat-ul-Afkâr, Âshûb passed his last days in Lucknow, where he died in a state of poverty in A.H. 1199 = A.D. 1784. Besides his Kulliyât, consisting of fifty thousand verses, and the poem, فتوحات شام, "Conquest of Syria," Âshûb wrote a history of Muḥammad Shâh in A.H. 1196. See Rieu, p. 944, where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger, p. 342.

fol. 1ᵇ. Qaṣîdahs.

Beginning:—

من آن لعلم که کونين است ارزان در بهاي من الخ

Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qaṣīdahs, the Ġazals, the Maṣnawīs and the Qiṭʻahs are confusingly intermixed.

Written in Nīmshikastah hand.

Not dated, apparently 19th century.

SUPPLEMENT.

No. 421.

foll. 80; lines 13; size 8½ × 6; 6 × 3.

مرهم افکار

MARHAM-I-AFKÂR.

By معالي.

Beginning:—

بسم الله الرحمن الرحيم

سنبل ميراب رياض قديم

It is a Maṣnawî in the metre and style of Niẓâmî's Makhzan-ul-Asrâr. The poet's name, معالي, occurs in several places, and the title of the poem is found thus on fol. 63ᵇ:—

زخم طمع را چو فرو بست لب

مرهم افکار نهادم لقب

From some of the verses on fol. 63ᵇ it would appear that the poet lived in India during the time of Jahângîr (A.H. 1014–1037), to whom he refers thus:—

شاخچهٔ نخل بن اکبر است

ماشطهٔ هفت و نه کشور است . . .

دوخته خیاط قدر در قدیم

ثوب عدالت بر سلطان سلیم

Written in ordinary Nasta'lîq.

Not dated, apparently 13th century A.H.

No. 422.

foll. 207; lines 11; size 9½ × 5½; 7 × 4.

ديوان مخفي

DÎWÂN-I-MAKHFÎ.

The authorship of this dîwân has been popularly ascribed to Zîb-un Nisâ Begam, who was the eldest child of Aurangzîb, and adopted the poetical title of Makhfî. Both Sprenger, p. 480, and Rieu, p. 702, ascribed the dîwân to the above-named lady. From a perusal of the dîwân it will be seen that besides the style and the mode of expression which are not what one would expect from a royal lady, there are several evidences in the dîwân itself which throw grave doubts on the statements of Drs. Sprenger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of Khurâsân and had very little admiration for India, *e.g.*, on fol. 5ᵃ:—

دل آشفتهٔ مخفي بفن خود ارسطوئيست
بهند افتاده است اما خراسانست يونانش
درين كشور ز بونيهاي طالع ناقصش دارد
وگر نه در هنرمندي نباشد هيچ نقصانش

Again, on fol. 190ᵇ.—

بو علي روزگارم از خراسان امده
از پي اعزاز بر درگاه سلطان آمده . . . .
حيرتي دارم كه چون يارب درين ظلمات هند
طوطي فكرم پي شكر ز رضوان آمده

On fol. 10ᵃ The writer regrets having no means of getting access to the Emperor Shâh Jahân, who is highly spoken of thus:—

بر در سلطان عصر حيف ندارم كسي
تا كه رساند بعرض مقصد اركان او
ثاني صاحبقران پادشه انس و جان
آنكه ملك سر نهد برخط فرمان او

Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet.

Zîb-un-Nisâ, who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702, was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry, and, according to some, left a dîwân, and it is probably on this understanding that most people ascribe the present dîwân to her. Some poems which are generally ascribed to Zîb-un-Nisâ have been inserted in some copies of the dîwân. For instance, in some of Dr. Ross's collection of MSS. in the Asiatic Society, a copy of the dîwân contains several poems ascribed to Zib-un-Nisâ, one of which, a Rubâ'î, runs thus—

بشکند دستي که خم در گردن ياري نشد
کور به چشمي که لذت گير ديداري نشد
صد بهار آخر شد و هر گل بفرقي جا گرفت
غنچهٔ باغ دل ما زيب دستاري نشد

to which, it is said, some one extemporized the following hemistich:—

پير شد زيب النسا او را خريداري نشد

In my opinion the author of this dîwân is Makhfî of Rasht (مخفي رشتي) in Gîlân, who was attached to Imâm Qulî Khân, the Governor of Fârs (*d.* A.H. 1043 = A.D. 1633), and was living in India during the time of Shâh Jahân (A.H. 1037–1068 = A.D. 1627–1657).

See Taqî Auḥadî, fol. 709ᵃ; Mir'ât-i-Âftâb Numâ; Majma'-un-Nafâ'is, fol. 328ᵇ (Soc. copy); Natâ'ij-ul-Afkâr, etc.

The dîwân has been lithographed in Cawnpore, A.H. 1268, and in Lucknow, A.H. 1284.

Beginning with Qaṣîdahs:—

دل من بلبل عشقست و باغ غم گلستانش
فنا ديوار آن باغ و بقا حد خيابانش

fol. 18ᵇ. Ġazals in alphabetical order, beginning as in Rieu:—

اي ز ابر رحمتت خرم گل بستان ما
گفت گوئي حرف عشقت مطلع ديوان ما

fol. 180ᵃ. Tarkib-bands, beginning:—

ان حسن که در پرده بهود. راز نهان داشت

fol. 195ᵃ. Tarjiʻ-bands, beginning.—

اي مرهم زخم هر گزندي
وي بند کشاي هر کمندي

Written in bold Nastaʻlîq, on red coloured papers, within gold-ruled borders.

Not dated, apparently 12th century A.H.

No. 423.

foll. 63, lines 12; size 8 × 5; 6 × 3.

دیوان آزاد

DÎWÂN-I-ÂZÂD.

Mîr Gulâm ʻAlî, with the takhalluṣ Âzâd, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsiṭî Sayyids of Balgrâm and traced his descent from Imâm Zayn-ul-ʻÂbidîn. In his Sarw-i-Âzâd he designates himself thus:—

آزاد الحسيني نسبا و الواسطي اصلا و البلكرامي مولدا و منشا.
و الحنفي مذهبا و الچشتي طريقة

We learn from his own statements in the Sarw-i-Âzâd and Khazânah-i-ʻÂmirah that he was born in Balgrâm on Sunday, the 25th of Ṣafar, A.H. 1116 = A.D. 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz., Mîr Ṭufayl Muḥammad Balgrâmî, Mîr ʻAbd-ul-Jalîl Balgrâmî (his maternal grandfather), and Mîr Sayyid Muḥammad. In A.H. 1150 = A.D. 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt Ḥadîs̱ from Shaykh Muḥammad Ḥayât, at Medina, and from Shaykh ʻAbd-ul-Wahhâb at Mecca. On his return to

India, A.H. 1152 = A.D. 1739, he settled in Aurangâbâd. He became the disciple of Mîr Sayyid Luṭf Ullah Balgrâmî in A.H. 1137 = A.D. 1725 and learnt the art of composing Arabic poems from Mîr 'Abd-ul-Jalîl. He enjoyed the kind patronage of Niẓâm-ud-Daulah Nâṣir Jang and his brothers. According to the poet Janhar, who, as stated in Rieu, p. 373, saw him in Aurangâbâd, A.H. 1198 = A.D. 1783, he died in A.H. 1199 = A.D. 1784; but several other biographers place the poet's death in A.H. 1200 = A.D. 1785. He is the first editor of the well-known biographical work Ma'âṣir-ul-Umarâ of Shâh Nawâz Khân (mentioned hereafter), and is the author of روضة الاوليا, مآثر الكرام, يد بيضا, خزان الهند and an Arabic dîwân.

Beginning with Gazals in alphabetical order:—

برار از مد بسم الله تيغ خوش مقالي را
مسخر كن مواد اعظم نازك خيالي را

fol. 61ª. Rubâ'îs, beginning:—

اي پرتو جلوهٔ تو آثار وجود
ممنون تو الهه هست در غيب وشهود

Written in ordinary Nasta'lîq.
Not dated, apparently 13th century A.H.

No. 424.

foll. 259; lines 15; size 8 × 5; 6¼ × 3½.

ديوان واقف

DÎWÂN-I-WÂQIF.

Maulânâ Nûr-ul-'Ayn, with the takhalluṣ Wâqif, was the son of Maulânâ Amânat Ullah, مولانا نور العين المتخلص به واقف بن مولانا امانت الله.

According to Sprenger, Oude Cat., p. 589. followed by Rieu, p. 719, and Ethé, Bodl. Lib. Cat., No. 1189, Wâqif belonged to Patiyâlah, where his father was a Qâḍî; but Ârzû, whose pupil Wâqif was, while

speaking of the poet in the present tense, says that Wâqif was a nobleman of the Panjab, and that his father was the Qâḍî of Anbâlah in Lahore :—

نور العين واقف — از شرفاي پنجاب است پدر ماجدش
قاضي انباله بود و انباله قصبه ايست از مضافات لاهور — الخ

Again, the author of the Natâ'ij-ul-Afkâr, p. 452, says that the poet originally belonged to Batâlah :—

. . . . . اصلش از قصبهٔ بتاله من متعلقات دار السلطنت لاهور
است كه بمسافت سي كروهي جانب شرقي واقع گشته الخ

The same Ârzû says that Wâqif occasionally used to send his compositions to him for correction, and that he was a promising poet. Wâqif died in Dihlî, A.H. 1200 = A.D. 1785. For the poet and his work, see the references given above.

Beginning with Ġazals in alphabetical order :—

اي ببزم شوق تو نالان بهر مو سازها
رفته در هر گوشهٔ زان سازها آوازها

fol. 240ᵃ. Rubâ'îs.
Beginning :—

از سلسلهٔ بي سر و پايان تو ايم الخ

fol. 248ᵇ. A Tarji'band.
Beginning .—

اي زلف تو عنبرين كمندي

fol. 258ᵃ. A Mukhammas.
Beginning :—

ترا مشكل كشا دانسته بودم
ترا حاجت روا دانسته بودم

Written in a fair Nasta'lîq, within gold-ruled borders, with a frontispiece.

Not dated, apparently 19th century.

No. 425.

foll. 272; lines 20; size $10\frac{3}{4} \times 5\frac{1}{2}$; $8\frac{1}{4} \times 3\frac{3}{4}$.

The same.

Another copy of Wâqif's dîwân, beginning as above:—

اے به بزم شوق تو نالان بهر مو سازها

fol. 250ª. Mukhammas.
Beginning as in the preceding copy:—

ترا مشکل کشا دانسته بودم الخ

fol. 251ª. Rubâ'îs.
Beginning as above:—

از سلسلهٔ بی سر الخ

fol. 264ᵇ. Tarjî'band.
Beginning as above:—

اي زلف تو الخ

Written in ordinary Nasta'lîq.
Dated A.H. 1200.

No. 426.

foll. 311; lines 15; size 9×5; 7×4.

The same.

Another copy of Wâqif's dîwân, containing only Ġazals in alphabetical order.

Beginning as above:—

اي به بزم شوق الخ

Written in a careless Nasta'lîq.
Not dated, apparently a very modern copy.

No. 427.

foll. 159; lines 17; size 9 × 6; 7 × 4.

ديوان وامق

DÎWÂN-I-WÂMIQ.

Shaykh Niyâz Muḥyî-ud-Dîn Balgrâmî, with the poetical title Wâmiq, شيخ نياز محيي الدين المتخلص به وامق البلگرامي, must not be confounded with Muḥammad Akhlâṣ (d. A.H. 1147), who was a Khetrî Hindû, and embraced Islâm in the beginning of Âlamgîr's reign, and, like the present poet, adopted the takhallus Wâmiq. Muḥyî-ud-Dîn Wâmiq was the son of Shaykh Ġulâm Muḥyî-ud-Dîn Fârûqî, and a pupil of Mîr Muḥammad Shâ'ir and Mîr Nawâzish 'Alî Faqîr. The author of the Gul-i-Ra'nâ says that, while he was composing the said work, Mîr Nûr-ul-Ḥasan, in whose service Wâmiq was then employed, sent the poet from 'Azîmâbâd to Râjah Shitâb Râi at Jaunpur. Wâmiq was a friend of the celebrated Âzâd, and sent many poems to him. According to the author of the Natâ'ij-ul-Afkâr, p. 459, Wâmiq died towards the end of the 12th century. The last date found in his dîwân is A.H. 1201 = A.D. 1786.

Contents:—

Beginning with a short Maṣnawî:—

موج لهستين ز محيط قديم
بسم الله الرحمن الرحيم

The Maṣnawî is followed by a few Qaṣîdahs.
fol. 20ᵇ. Ġazals in alphabetical order.
Beginning:—

شرح حسن يار باشد ظاهر از عنوان ما
وصف مصراع قدش بسم الله ديوان ما

The Ġazals are followed by Fards, Mukhammasât, Qiṭ'ahs and Rubâ'is.

Written in rough Nasta'lîq.

Not dated, apparently 13th century A.H.

No. 428.

foll. 141; lines 15; size 9 × 6; 7 × 3¾.

دیوان عسکری

DÎWÂN-I-'ASKARÎ.

A dîwân by a poet who calls himself 'Askarî. According to the colophon (quoted below) he was a native of Balgrâm.

The dates found in the dîwân range from A.H. 1165 to A.H. 1203. It consists of Qaṣîdahs, Ġazals, Tarjî'bands, Qiṭ'ahs, and Rubâ'îs.

Beginning:—

حمد ز بسم الله روشن مطلع دیوان ما
آیهٔ رحمت بود آرایش عنوان ما

Written in a careless Nasta'lîq.
A modern copy.

No. 429.

foll. 118; lines 12: size 9 × 6; 6¼ × 4.

دیوان رضا

DÎWÂN-I-RIDÂ.

Poets with the takhallus Riḍâ are numerous; but as in the present work we find several Mukhammasât on some of the poems of Mirzâ Qatîl, who died in A.H. 1233 = A.D. 1817, we can infer that this Riḍâ is identical with Muḥammad Riḍâ of 'Aẓîmâbâd mentioned in the Nishtar-i-'Ishq, p. 677. Muḥammad Riḍâ, better known as Mîr Muḥammadî, with the takhallus Riḍâ, received his early education from Mîr Ḍiyâ-ad-Dîn of Shâh Jahânâbâd. From 'Aẓîmâbâd Riḍâ went to Murshidâbâd, where he died in A.H. 1216, shortly after his return from Lucknow. The author of the Nishtar-i-'Ishq says that he once visited the poet at Benares in A.H. 1216 = A.D. 1801, and that at that time the poet was

about fifty-three years old. The same author expresses the poet's death in the words افسوس از رضا. Riḍâ was well versed in Ḥadîṣ and Arabic grammar, and is said to have been a good Rîkhtah poet.

Contents:—

Ġazals in alphabetical order.
Beginning:—

جز نام او اگر گذرد بر زبان ما
برهان قاطع است بقطع اللسان ما

fol. 190ᵃ. Rubâ'îs.
Beginning:—

غمهاي تو باعث نشاط دل ما

fol. 111ᵃ. Mukhammasât on the Ġazals of Maulawî Salâmat Ullah and Mirzâ Qatîl.
Beginning:—

بود كي بي سبب از پيش نظر رفتن تو

Written in a careless Nasta'lîq.
Not dated, apparently 13th century A.H.

No. 430.

foll. 267; lines 12; size 11 × 6; 7 × 4.

ديوان فاخر مكين

DÎWÂN-I-FÂKHIR MAKÎN.

Mirzâ Muḥammad Fâkhîr Makîn was the pupil of Mirzâ 'Aẓîmâ, *Iksîr* of Iṣfahân, who came to Dihlî during the reign of Muḥammad Shâh. Makîn was born in Dihlî, but emigrated to Lucknow in A.H. 1173 = A.D. 1759. He attached himself to the court of Shâh 'Âlam, who showed him great favours and accepted him as his instructor in the art of poetry. Makîn died in Lucknow in A.H. 1221 = A.D. 1806. Mohan La'l Anîs, in his Anîs-ul-Aḥibbâ (see Rieu,

p. 376ᵃ) has devoted long notices on Fâkhir Makîn and the poets of his school.

Beginning :—

عشق در دل چو بستر اندازد
درد بر درد دیگر اندازد

fol. 31ᵇ. Ġazals in alphabetical order.

Beginning :—

اگر پرواي عقبي داري و انديشهٔ مولي
الايا ايها المشغول في الدنيا دع الدنيا

Mukhammasât on the Ġazals of Ḥâfiẓ, Naẓîrî and Ḥazîn.

Beginning on fol. 243ᵃ :—

عمري بناز و نعمت خوش بود وقت ما را
امروز درد و محنت آورد صد بلا را

Rubâ'îs in alphabetical order.

Beginning on fol. 253ᵇ :—

ويرانه كجاست كو عمارت بادا
برخاست دلم ز شهر غارت بادا

Maṡnawîs.

Beginning on fol. 260ᵇ :—

سلام عليك اي امام همام
زهي كربلاي تو دار السلام

Written in ordinary Nasta'lîq.

A modern copy.

No. 431.

foll. 128; lines 11; size 9 × 7; 7 × 5.

دیوان موجد

DÎWÂN-I-MÛJÎD.

The author of the Nishtar-i-'Ishq (composed A.H. 1233), p. 1562, who speaks of the poet in the present tense, says that Mûjid, with his original name Sirâj-ul-Haqq, was born in Muhân in the Province of Awadh. He came to Murshidâbâd, and, after staying there for some time with Nawwâb Khân Khânân Muzaffar Jang, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet's death is not found anywhere; but at the end of the dîwân is a Qit'ah expressing the date of the birth of a child to one Râj Kishan in A.H. 1226 = A.D. 1811.

A dîwân by one Fakhr-ud-Dîn Mûjid is noticed in Sprenger, Oude Cat., p. 505.

This copy contains only Gazals arranged in alphabetical order.

Beginning:—

يا من يرى جمالك في كل ما يرى

عالم تمام جلوه گه آمد رخ ترا

Written in ordinary Nasta'lîq.

Not dated, apparently 13th century A.H.

The copy is slightly wormed.

No. 432.

foll. 111; lines 15; size 9 × 5½; 6½ × 3½.

دیوان خاموش

DÎWÂN-I-KHÂMÛSH.

The dîwân is identical with the one noticed in Sprenger, Oude Cat., p. 461, where it is said to be the work of Rây Şâhib Râm of Dihlî, who

adopted the takhalluṣ Khâmûsh, was for some time Taḥṣîldâr under Mr. N. Duncan in Benares, and died at an advanced age of over seventy previous to A.H. 1229 = A.D. 1813.

But as in the following verse on fol. 92ᵃ the author says that he received some prose and poetical compositions from Ġayûrî, we are inclined to think that he was comtemporary with Mullâ Ġayûrî of Kâbul, who was in the service of Akbar, and was killed in A.H. 994 = A.D. 1585.

See Blochmann's Â'în-i-Akbarî, vol. i., p. 609, and Riyâḍ-ush-Shu'arâ.

خامش بمن آن کلك گهر منبج غیوری
صد شکر که هم نثر هم اشعار فرستاد

The poet adopts the poetical title of خاموش as well as خامش.

The dîwân consists mostly of Qaṣîdahs and some short Maṣnawîs and Qiṭ'ahs.

Beginning as in Sprenger, *ibid.* :—

ای بر تر از آنکه گوید ادراك
وصف تو ز علم و عقل ما پاك

The dîwân contains some poems in imitation of Khâqânî and 'Urfî.

The MS. is wormed out throughout.

Written in a careless Nasta'līq.

Not dated, apparently 13th century A.H.

No. 433.

foll. 82; lines 13; size 10½ × 6; 8 × 4.

دیوان مسکین

DÎWÂN-I-MISKÎN.

A dîwân by a poet who adopts the poetical title of Miskîn, consisting of some Maṣnawîs and Qaṣîdahs in praise of Nawwâb Abul Qâsim Khân, Nawwâb Ġulâmî Khân and Mr. Elphinstone. Towards the end are several chronograms the dates of which range from A.H. 1216 to 1230 = A.D. 1801–1814.

Beginning:—

اي كه كردي دانش و علم و خرد در كار ما
غفلت از ياد تو باشد مايهٔ آزار ما

A dîwân by another poet, with the same takhalluṣ, Miskîn, is noticed in Sprenger, Oude Cat., p. 498.

Written in ordinary Nasta'lîq.

Not dated, apparently 14th century.

No. 434.

foll. 294; lines 19; size 9¾ × 6¾; 8 × 4½.

ديوان قتيل

DÎWÂN-I-QATÎL.

Mirzâ Qatîl, whose first name was Dawâlî Singh, was a Khatrî Hindû and embraced Islâm, at the age of eighteen, at the hands of Mirzâ Bâqir Shahîd Iṣfahânî from whom he received the name of Muḥammad Ḥasan and the takhalluṣ of Qatîl.

He was an eminent poet, and found a good patron in the person of Nawwâb Sa'âdat 'Alî Khân, from whom he received lavish favours.

After staying for some time in Dihlî he went to Lucknow, where he held the office of Head-Munshî, and died in A.H. 1233 = A.D. 1817 See Sprenger, Oude Cat., pp. 170 and 535; Rieu, p. 64. Besides the dîwân he left several other works, viz. Shajarat-ul-Amânî (composed A.H. 1206); Nahr-ul-Faṣâḥat (composed A.H. 1214); Letters (c. A.H. 1217); Châr Sharbat (A.H. 1217); Daryâ-i-Laṭâfat (c. A.H. 1220); Haft Tamâshâ (A.H. 1228); Qânûn-i-Mujaddad, etc.

Contents:—

Gazals in alphabetical order.

Beginning:—

بود برقي دگر در جلوه ها جانانهٔ ما را
نه هر شمعي بجان آتش زند پروانهٔ ما را

Mukhammasât.
Beginning on fol. 279b:—

ای ذکر تو راحت روانم
جز وصف تو نیست بر زبانم

Tarkîb-bands.
Beginning on fol. 282a:—

چه شد کنون که زمین خاك میکند بر سر
ز اشك آبروان شد هزار صحرا تر

Qit'ahs.
Beginning on fol. 288a:—

امروز ز جور فلك شعبده پرداز
گنج عجبي زير زمين گشته نهان هاي

Written in careless Nasta'lîq, within red-ruled borders.
Not dated, apparently 13th century A.H.

No. 435.

foll. 198; lines 18; size 10 × 6; 7½ × 4¼.

The same.

Another copy of Qatîl's dîwân, containing only Ġazals arranged in alphabetical order and beginning as above:—

بود برقي دگر در جلوه ها جانانهٔ ما را الخ

Some Ġazals and verses are written on margins in different places.
Written in a fair Nasta'liq.
Not dated, apparently 13th century.
The copy is water-stained throughout.

No. 436.

foll. 78; lines (centre col.) 15; (margnl. col.) 28;
size $9\frac{3}{4} \times 6$; $8\frac{1}{2} \times 4$.

یوسف و زلیخا

YÛSUF-WA-ZALÎKHÂ.

The romantic story of Joseph and Potiphar's wife, representing the Quranic story of Joseph in Chapter XII., in the metre of Jâmî's poem of the same title (see No. 196, vol. ii. of this Catalogue).

By حشمت, Ḥashmat.

The poem is preceded by a short preface devoted to the praise of God and the prophet.

Beginning:—

حمد بیحد لایزالي را مزد که خم و خمخانه فیض سحابش الخ

The poem begins thus on fol. 1ᵇ:—

الهي گوهر مقصود بنما
بطور دل تجلائي بفرما

The name of the poet Ḥashmat occurs in several places, *e.g.*, on fol. 4ᵃ:—

دل حشمت ازین مژده شگفته
چو گل گلدسته ها بسته نهفته

In the prologue the poet praises Fatḥ 'Alî Shâh of Persia (A.H. 1212–1250 = A.D. 1797–1834), to whom he probably dedicated the work:—

بعهد دولت شاه مظفر
سریر آرای ایران مهر افسر
مظفر فر دلاور شاه جم جاه
شه گیتي ستان فتح علي شاه

In the concluding verse the poet says that he completed the work in A.H. 1236 = A.D. 1820.

بسال الف افزون بد دو صد سال
دگر سي و شش افزون بر نکو فال

Written in minute Nasta'lîq, within gold-ruled borders, with two illuminated frontispieces at the beginning.
Not dated, apparently the latter part of the 13th century.

No. 437.

foll. 62; lines 17; size 12 × 7½; 8 × 4¼.

شورش عشق

SHÛRISH-I-'ISHQ.

A poem, in the metre of Jâmî's Yûsuf Zalîkhâ, dealing with the love adventure of a youth who, in course of a voyage, after suffering shipwreck, reached an island and there fell in love with a damsel, by an anonymous author.

Beginning:—

لوایم خامه و لفظ اسمت لشکر
بمیدان آمدم الله اکبر

The name of the poem occurs as شورش عشق at the end of the poem. The date of composition, A.H. 1248 = A.D. 1832, is expressed by several chronograms at the end.

The story itself begins thus on fol. 7ᵃ:—

بصوت مرغ شاخ خوش بیانی
چنین زد رقص طاوس معانی

Written in careless Nasta'lîq, within ruled borders.
Not dated, apparently 13th century A.H.

No. 438.

foll. 180; lines 14; size 10 × 6¾; 8 × 4.

دیوان برشته

DÎWÂN-I-BIRISHTAH.

A dîwân by a poet who adopts the takhalluṣ Birishtah. From the chronograms relating to several contemporary events, the dates of which range from A.H. 1234 = A.D. 1262, it would appear that the poet lived in the latter half of the 13th century.

Contents:—

Qaṣîdahs.
Beginning on fol. 1ᵇ:—

بر شاهد کمال تو در جلوهٔ جمال
شاهد ز ارض تا فلك اي مبدع کمال

Most of the Qaṣîdahs are in praise of the Imâms.
Gazals in alphabetical order.
Beginning on fol. 26ᵇ:—

در کتاب عشق میجستیم الخ

Mustazâds.
Beginning on fol. 128ᵃ:—

پرسید که ما را گهي از لطف و مدارا — آن غیرت ماهي

Mukhammasât on the Gazals of Sa'dî, Qatîl, Nâṭiq, and others.
Beginning on fol. 129ᵃ.—

در حلقهٔ زلف تو اسیرم
عمریست که از حیات سیرم

Wâsôkhts.
Beginning on fol. 1350ᵃ:—

دوستان میکشدم عشق بفریاد رسید
موج غم بر سر دل ریخت بامداد رسید

Elegies.
Beginning on fol. 138ᵃ :—

این چه شوریست که فریاد ز محشر برخاست

Rubâ'is.
Beginning on fol. 146ᵃ :—

زین صدمه زمین بخون مکدر گردد

Qiṭ'ahs, expressing the dates of several contemporary events.
Beginning on fol. 150ᵃ :—

از عنایات الهي هم ز امداد حسین

Short Masnawis.
Beginning on fol. 146ᵇ :—

بدهر از صنع آن خلاق داور

Written in ordinary Nasta'lîq.
Not dated, apparently 13th century.

No. 439.

foll. 115; lines 20 (in 4 coll.); size 12 × 8; 10 × 6.

حملهٔ حسيني

ḤAMLAH-I-ḤUSAYNÎ.

An epic poem in the style and metre of Firdausî's Shâh Nâmah, dealing with the account of the battle of Karbalâ, by Sayyid Ġulâm 'Alî al-Mûsawî ur-Raḍawî of Jahângîr Nagar, composed in A.H. 1263 = A.D. 1846.

Beginning :—

بنام خداوند عز و ودود

خداوند عفو و خداوند جود

Written in careless Nasta'liq.
Not dated, apparently 14th century A.H.

No. 440.

foll. 466; lines (centre col.) 19; (margnl. col.) 12;
size 11¾ × 7; 8½ × 5¼.

دیوان قاآني

DÎWÂN-I-QÂ'ÂNÎ.

The celebrated Qâ'ânî, with his proper name Mirzâ Ḥabîb Ullaḥ, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzâ Abul Ḥasan, poetically called Gulshân, and was born in Shîrâz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Ḥasan 'Alî Mirzâ Shujâ'-us-Salṭanat, who, after enjoying for some time the learned society of the poet, sent him to his father Faṭḥ 'Alî Shâh. This king received Qâ'ânî with great esteem, honoured him with the title of Mujtahid-ush-Shu'arâ, and in appreciation of the poet's high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muhammadan literature, Qâ'ânî was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Ṭihrân, A.H. 1270 = A.D. 1853. His diwân was lithographed in Ṭihrân, A.H. 1277, and his کتاب پریشان, consisting of a collection of anecdotes lithographed in the same place, A.H. 1302.

For his life see: Majma'-ul-Fuṣaḥâ, vol. ii., p. 402; E. G. Browne, "A Year amongst the Persians," p. 118; Rieu Supplt., No. 367, etc.

Beginning of the diwân on fol. 45b:—

دوشم ندا رسید ز درگاه کبریا
کاي بنده کبر بهتر ازین عجب ابریا

The dîwân contains a preface by 'Abd Ullah bin Muhammad Ja'far with the takhalluṣ Maḥjûb, and begins thus:—

توانا خدائیکه بیخودان بزم محبت گاهي مست قدرت اويند الخ

This copy is in the handwriting of the aforesaid Maḥjûb, who adds a Ġazal at the end which begins thus:—

نوید وصل مي آید بگوشم بي شمار امشب
گران مژده نماند اندر دلم صبر و قرار امشب

Written in a fair Nasta'lîq, within gold and coloured ruled borders, with illuminated frontispiece.

Not dated, apparently the latter part of the 13th century A.H.

No. 441.

foll. 136; lines 21; size 9½ × 6; 7 × 4.

دیوان غالب

DÎWÂN-I-ĠÂLIB.

Ġâlib, with his full name نجم الدوله دبیر الملك مرزا اسد الله خان غالب, who may be called the last of the classical poets of India, enjoys the uncommon fame of having been equally well versed both in Persian and in Urdû poetry. Although born and brought up in India, he was in no way inferior to the eminent and well-known poets of Persia, and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame; while as an Urdû poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family, and his ancestors held high offices. His paternal grandfather was in the service of Shâh 'Âlam, while his father, 'Abd Ullah Beg Khân, at first entered the services of Nawwâb Âṣaf-ud-Daulah at Lucknow and then went to Hyderabad, where he secured a high post under Niẓâm 'Alî Khân Bahâdur. Lastly he attached himself to Râjah Bakhtâwar Singh of Alwar, and shortly afterwards was killed

in a battle. Ġâlib was only five years old when his father died; and was left under the care of his uncle Naṣr-Ullah Beg Khân, the then Ṣûbahdâr of Akbarâbâd. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dihlî. He spent his last days in Dihlî on a small pension he received from the Nawwâb of Râmpûr, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is آه غالب بمرد. It is said that only a few days before his death he composed the following verse, which he used to repeat very often :—

دم واپسین بر سر راه هي
عزيزو اب الله هي الله هي

Besides his Persian and Urdû dîwâns he left several other works in both the languages, and wrote a history from Tîmûr to Humâyun, which he entitled مهر نيمروز, and was thinking of completing the work dealing with the history from Akbar to Bahâdur Shâh, when mutiny broke out and interrupted the work.

Another work of his, entitled دستنبو, treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dihlî, and his own memoirs.

A detailed account of his life and works will be found in the Ḥayât-i-Ġâlib and the Âb-i-Ḥayât.

Contents :—

Preface ending with the praise of Ḍulfiqâr Khân.
Beginning on fol. 1ᵇ :—

يگانه يزدانرا بزبانيكه بهشيدهٔ اوست سپاس گذارم الخ

fol. 10ᵃ. ديباچهٔ ديوان ريخته.
Beginning .—

مشام شميم آشنايانرا صلا و نهاد انجمن نشينانرا مژده الخ

fol. 13ᵇ. خالصهٔ گل رعنا. Epistles, most of which are written in undotted letters.
Beginning :—

شبي كه سواد اين گوهرين نامه بپايان رسيد الخ

Maṣnawîs. The first, called درد و داغ, begins thus on fol. 18ª:—

بي ثمري بزرگري پيشه داشت

در دل صحراي جنون ريشه داشت

fol. 22ᵇ. چراغ دير.

Beginning:—

نفس با صور دمساز است امروز

خموشي محشر راز است امروز

fol. 25ª. مثنوي رنگ و بو.

Beginning:—

بود جوان دولتي از خسروان

غازه كش عارض هندوستان

fol. 28ᵇ. باد مخالف.

Beginning:—

اي تماشائيان بزم سخن

وي مسيحا زمان نادر فن

fol. 32ᵇ. Qaṣidahs.

Beginning:—

بهر ترويح جناب والي يوم الحساب

fol. 58ᵇ. Ġazals in alphabetical order

Beginning:—

چون عذار خويش دارد نامهٔ اعمال ما

سادهٔ پركاري فراوان شرم اندك سال ما

fol. 132ª. Rubâʻîs.

Beginning:—

غالب آزادهٔ موحد كيشم

بر پاكي خويشتن گواه خويشم

fol. 135ᵇ. A prose subscription on the beauty of سخن.

Beginning :—

یزدانرا که سخن آفرید و زبانرا برنگا رنگ شیوه گویا
کرد الخ

Written in a careless Nasta'lîq, within coloured borders.

The copy is wrongly dated "1154"; apparently it was written in the 13th century A.H.

No. 442.

foll. 28; lines 8; size 8 × 5¼; 6 × 4¼.

محمود نامه

MAHMÛD NÂMAH.

This small diwân contains only a limited number of Ġazals, arranged in alphabetical order, and one under each letter, with the peculiarity that the first and the last letters of all the verses are the same. The takhallus, محمود, which occurs in the Maqṭa', or the last verse of a Ġazal, and which is frequently associated with the name of Ayâz (the favourite slave of Sulṭân Maḥmûd of Ġaznîn, reigned A.H. 387–421), has led many to ascribe the work to that emperor. The work, with the title محمود نامه, has been repeatedly lithographed in India.

Beginning :—

ای داغ بر دل از غم خال تو لاله را
شرمنده ساخت آهوی چشمت غزاله را

Written in a clear, bold Nasta'lîq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

No. 443.

foll. 154; lines 14; size 9½ × 5¼; 7 × 3¾.

دیوان ولایت

DÎWÂN-I-WILÂYAT.

A dîwân containing Rubâ'îs, Ġazals, Fards and Maṣnawîs, mostly of Ṣûfic character, by a poet who adopts the takhalluṣ of ولایت.

Beginning thus with Rubâ'îs in alphabetical order:—

الحمد للذاته العلي الاعلي
النعت لاسما و صفات الحسنا

The folios are hopelessly misplaced.
Written in careless Nasta'lîq.
Not dated, apparently 13th century A.H.

No. 444.

foll. 20; lines 8; size 8 × 5¼; 6 × 3½.

An anonymous short Maṣnawî poem dealing with some religious doctrines of Islâm by one Ḥâfizî belonging to the Shî'ah sect. The subjects dealt with are — نبوت — امامت — غسل — تیمم — سجده — اعداد رکعت — وضو — نجاسات, etc.

Beginning:—

اي دل اول بگو تو بسم الله
کن ادا شکر نعمت الله

The poet's name occurs in the following concluding line:—

حافظي نظم کرد این ابیات
در بهشتش خدا دهد درجات

Written in a clear, bold Nasta'lîq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

No. 445.

foll. 47; lines 6; size 8¼ × 5½; 6¼ × 4.

The same.

Another copy of Ḥâfiẓî's same Masnawî. Ten verses at the end are wanting. A splendid copy.

Written in a beautiful, bold Nasta'lîq on marbled paper of different colours.

Not dated, apparently 13th century A.H.

No. 446.

foll. 134; lines 19; size 9¼ × 5; 7 × 3½.

دیوان حسرت

DÎWÂN-I-HASRAT.

Two poets who adopted the takhallus Ḥasrat are mentioned in the Majma'-ul-Fuṣaḥâ, but the verses quoted there are not found in this dîwân.

Rieu, p. 712, mentions also one Ḥasrat, who, however, seems to be quite different from the present poet.

The dîwân contains Ġazals without any order.

Beginning:—

غنچه دل وا نكند تا تو تكلم نكني
گل نخندد بچمن تا تو تبسم نكني

Written in a careless Nasta'lîq.

Not dated, apparently 13th century A.H.

No. 447.

foll. 187; lines 16; size $2\frac{1}{4} \times 8$; 9×5.

دیوان نصر

DÎWÂN-I-NASR.

Shâh 'Alî Habîb, with the poetical title Naṣr, was a Ṣûfî of Phâlwârî in Dânâpûr, Patna. He died in A.H. 1295 = A.D. 1878.

Beginning with Ġazals arranged in alphabetical order:—

سپاس و منت و عظمت خدا را
که پیدا کرد این ارض و سما را

Written in a fair Nasta'lîq.

No. 448.

foll. 238; lines 15; size $10 \times 6\frac{1}{2}$; 7×4.

کلیات حسرت

KULLIYÂT-I-HASRAT.

Muhammad Sa'îd, poetically called Hasrat of Patna, died only a few years ago.

The Kulliyât is preceded by a short Arabic preamble by Hâfiẓ Muhammad bin Ġulâm Rasûl Sûratî, an intimate friend of Hasrat, which begins thus:—

حمدا لمن برء الانسان و الهمه البيان

Hasrat's preface, in which he says that in his Persian poems he adopted the takhalluṣ Hasrat and in Arabic Sa'îd, begins thus on fol. 4b:—

الحمد لله و كفي و الصلوة و السلام علي سيدنا

fol. 5ᵇ. Qaṣîdahs.
Beginning:—

تعالي الله زهي شانش كه پنهانست و هم پيدا الخ

fol 18ᵇ. Ġazals in alphabetical order.
Beginning:—

روي در روي خدا داريم ما
سر بپاي مصطفي داريم ما

The Ġazals are followed by Mukhammasât and Muṣallaṣât on the Ġazals of Sa'dî, Jâmî, Ḥâfiẓ, and others.

fol. 75ᵃ. Rubâ'is.

اي روشني ديدهٔ غمديدهٔ ما

كتاب التواريخ consisting of numerous târîkhs on the birth and death of his relatives and friends and of other events, the dates of which range from A.H. 1222–1300.

foll. 146ᵃ–151ᵃ. Ġazals which the poet composed after the publication of his dîwân.

foll. 151ᵃ–155ᵇ. Some Urdû Ġazals and Târîkhs.

foll. 156–159. Blank.

foll. 160ᵇ–164ᵃ. Life of Jâmî, with an enumeration of his compositions. This is followed by Ḥasrat's Arabic and Persian letters which he wrote to his relatives and friends.

Towards the end are several chronograms expressing the date of completion of the dîwân, A.H. 1300, and of other events. The last date is A.H. 1300.

Written in ordinary Nasta'liq.

A modern copy.

END OF VOL. III.

LONDON: PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.



Fly-leaf of MS No. 93, the Shash Risala-i-Sa'di, bearing the autographs of Shah Jahán and of 'Abdu'r Rahmán son of Bayram Khán. See Vol. I. p 145 *seq*



ol. 67b. of MS No 151, the Divan of Hafiz, bearing two marginal notes, one dated A.H. 902, in the hand of Humayun, the other dated A.H. 1023, in the hand of Jahangir See Vol I., p 231 *seq.*



Fly-leaf of MS. No 237, the Diwan of Mirzá Kámrán, bearing the autographs of Jahangi Shah Jahán and others See Vol II., p 145 *seq*



Fly-leaf of MS. No 237, the Divân of Mirza Kâmrân, bearing an interesting collection of notes and seals relating to former ownership.

Volume III

Additions

No. 265 p. 3 : This copy contains 87 illustrations representing the best of Central Asian/Turkish School of Painting. In fact, it is more as a piece of art than as a versified history or a poetical piece of literature that it would remain attracting the attention of the scholars. The following folios contain paintings :—

6b 7a, 14b, 16a, 16b, 17a, 19b, 21b, 22a, 23b, 24a, 25b, 26a, 27b, 28a, 29a, 30a, 31a, 33b, 34a, 36b, 37a, 38b, 39a, 41b, 42a, 43b, 44a, 46b, 47a, 49b, 50a, 51a, 52b, 53b, 55a, 56a, 57b, 58b, 59a, 61a, 62a, 64b, 65b, 66a, 67b, 68a, 69a, 70a, 71b, 72a, 73b, 74a, 75a, 76b, 77b, 78b, 79b, 80a, 81a, 82b, 83a, 86a, 87b, 88a, 89a, 92b, 93a, 94b, 95a, 96b, 97a, 98b, 99a, 100b, 101a, 102b, 103a, 105a, 106b, 107b, 108b, 109b, 110b, 111b, 112a and 114a

No 267, p. 6 : On Rubā'iyāt-i-Sahābī see Ma'ārif (An Urdu monthly), V. 47/No. 1 (H. R. Shirwānī).

No. 272, p 12 : 'Maṣnawī-i-Sūz wa Gudāz', wanted in this copy, has recently been edited by Dr. S. A. H. 'Ābidī and published from Iran.

No 280, p. 25; line 25 : *Add* '11b' after foll' and before '27b'.

No. 282, p. 29; line 15 : The verse 'بسم الله الرحمن الرحیم - تیر شهادت مدبر رجیم' has also been cited under Rubā'iyāt-i-Saḥabī p. 5

No 284, p. 32 : Since this copy contains complete poetical works of Naẓīrī Nishāpūrī on the margins of foll 43b—293b, the appropriate title will, therefore, be 'کلیات ظهوری و دیوان نظیری' KULLĪYĀT - I - ẒUHŪRĪ AND DĪWĀN - I - NAZĪRĪ', in Persian and Roman respectively.

Ibid, p. 34 : See also Nadīr Aḥmad; Zuhūrī : Life and Works Allahabad, 1953.

Ibid p 36 : See Ma'ārif, 73/5; 74/1, 2 & 6 — articles on Mīnā Bāzār by different scholars.

No. 287, p. 39 : See Ma'ārif, 95/5 on 'Sāqī Nāmah'.

No. 289, p 41 : 'Dīwān-i-Shāpūr' has been published from Iran.

No 291, p. 43 : Dīwān-i-Bahā ud-Dīn 'Āmilī has been published from Tehran, critically edited and introduced by Mahdī Tauḥīdī Pūr and Ġulām Ḥusayn Jawāhirī, informs Prof. Syed Hasan.

No. 292. p. 48 : Dīwān-i-Ṭālib-i-Āmulī has been published by Ṭāhirī Shihāb from Iran, informs Prof Syed Hasan.

No. 297, p. 56; line 17 : *Add* "Brīlvī" after "'Ishrat." Dr. Aḥmad Sajjād of Ranchi University has edited 'Ishrat's work. See also Ma'ārif, 35/2.

Ibid, line 26 : *Add* : The copy contains 30 fine specimens of Rajput and later Mugal Schools of painting on the following foll :

15b, 16b, 18b, 20a, 22a, 25b, 28a, 30a, 31a, 34b, 39b, 42a, 42b, 47a, 51a, 64b, 67a, 70a, 72b, 74a, 79a, 81b, 83a, 84a, 87a 88b, 94a, 95a, 96a, and 97a.

No 301, p. 60 : Dr. Nayyar Mas'ūd Riḍwī (Lucknow University) has written a doctoral thesis on the poet Ṭāhirī Shihāb (Iran) has edited his dīwān, informs Prof Syed Hasan.

No. 311, p. 88 : Raḥīm Riḍā Sīwānī (Italy) has edited Dīwān-i-Salīm.

No. 314, p. 97 : See Sharīf un-Nisā Anṣārī, Ḥayāt wa Taṣānīf-i-Mirzā Abū Ṭālib Kalīm Hamadānī. Hyderabad, 1975. The work contains the edited Dīwān as well.

No 318, p. 104 · (i) *Add* the following مصرع to the verse shown as the end ·— من کی گفتم روا نه داری

(ii) The exterior material of this MS. was not fully described and some of its folios were skipped over; a short description of the omitted portion is given below :—

Foll. 54a-58a contain a Persian versified translation of the well-known Arabic Qaṣīdah 'al-Burdah' of al-Būṣīrī Folio 58a also contains a chronogram forming the date of foundation of Bilgram alongwith several notes.

Foll. 58b–62b contain arithmatical enigmas, notes, letters in Arabic, characteristics of different words, collection of a few veritable Ḥadīṡ, precepts, versified riddles and epigrams.

Foll. 65a–68a contain an extract from Arabic Commentary on Gulistān of Sa'dī, and three letters each sentence of which forms the chronogram of the relevant occasion.

Foll. 71b–75b contain a collection of epistles composed with the letters without dots; extracts from Dastūr ul-Mubtadī; letters in verse; a Qaṣīdah on the foundation of Shahjahanabad; and a selection of verses from different poets alongwith a few Urdu Ġazals

This copy from folio 54a onward seems to be a کشکول containing various useful notes and information. The handwriting and paper of this portion is quite different from the folios containing the selection of the dīwān of Nisbatī.

No. 320, p. 106 : "Dīwān-i-Masīḥ is only a portion of the voluminous Kulliyāt", contends Prof. Sayyid Ḥasan.

No. 321, p. 108 : *Add* 'MAṢNAWĪ-I-RĀMĀYAN' as title in Roman. The author of the Maṣnawī is Masīḥ Pānīpatī. Dr. Walī Ullah Saifī has done research work on Masīḥā for the degree of Ph. D.

No 322, p. 108 : Six verses are wanting in this copy on folio 1a. After the 4th verse on folio 1b again, there is a lacuna of one verse i.e.

ز او رخت ز ما تقصیر هر سو   غبار بوی آن مشك آمد این بو

No. 327 – 28, pp 114–15 : *Add* "The Same" as titles in Roman.

No. 329, p. 117 : Dr. Md. Aslam Khān of the University of Delhī has edited the dīwān of Aḥsan, published from Delhi, 1973.

No. 332, p. 122 : Dīwān-i-Wālih has been edited by Dr. Mujtabā Anṣārī of Bhagalpur University.

No. 333, p. 125 : Rasā'il-i-Ṭuġra has been published from India.

No. 334, p. 136 : Dīwān-i-Ġanī has been edited by several persons, among them Mr. 'Alī Jawād Zaydī (Kashmir Cultural Academy) and Dr. Shams ud-Dīn of Kashmir University.

No 341, p 146 : Kulliyāt-i-Ṣā'ib has been published from Iran with an introduction and a biographical stetch by Fīrūz Kūhī, informs Prof Syed Ḥasan.

No. 354, p 163 : See Qāḍi 'Abd ul-Wadūd (Nadr-i-Dākir Ḥusayn)

No. 355, p. 164 : Dr. Matīn Aḥmad Ṣabā, Muzaffarpur (Bihar) has written a thesis on 'Life and works of Mu'izz Fiṭrat for the degree of Ph.D., informs P of. Syed Hasan

No. 363, p. 171 : Maṣnawiyat-i-Nāṣir 'Alī has been edited for the degree of Ph. D. by Dr. Ẓahīr ul-Ḥasan of the Khuda Bakhsh Library.

No. 368 p. 176 : Kulliyāt-i-Ashraf Māzhandarānī has been edited by Dr. M. Siddīq of Patnā University. See also Ma'ārif 13/5.

No. 369, p. 178 : Kulliyāt-i-Jūyā has been edited by Dr. M. Bāqir and published from Lahore, 1959.

No. 370, p. 179 : *Add* "DĪWĀN-I-'ALĪ" as title in Roman The dīwān has been publishd from Iran with an introduction by Maḥmūd 'Ilmī; earlier it was published by Nawal Kishore, Lucknow, 1895.

No. 372, p. 181 : Regarding Imtiyāz Khān Khāliṣ, Dr. S Ḥasan 'Askarī adds that he was the father of Mīr Qāsim, the ruler of Bihar and Bengal. He was appointed as Dīwān of Bihar. His Kachahrī, Dīwān-i-Bādshāhiyah,

was in the Maḥallah Guzrī, a considerable portion of which was destroyed by fire. Lālā Ujāgar Chand 'Ulfat' has referred to it in one of his letters, and Khushgū in his Safīnaḥ has praised for the Havelī of Khāliṣ.

No. 374, p. 186 : Ḥamlah-i-Ḥaydarī has been published from India.

No. 381, p. 194 : Complete works of Bīdil have been published from Kābul. Earlier his Kulliyāt was published in India. For a detailed study of the poet, see Dr. 'Abd ul-Ġanī, Life and works of Bīdil, and its Persian translation, احوال و آثار بیدل, by Āṣaf Anṣarī. See also 'Ibād Ullah Akhtar Naqd-i-Bīdil. Dr. Aḥsan uz-Zafār of Lucknow University worked on Bīdil for the degree of Ph. D

No. 391, p 206 : Dīwān-i-Shuhrat has been edited by Dr. Mujtabā Anṣarī, Bhāgalpūr.

No 401, p. 221 : Dr. Shams ud-Dīn Kashmīrī has worked on Mushtāq for the degree of Ph. D.

No. 407, p. 231 : Tadkirat ul-Mu'āṣirīn has been published from Iran as also India

No. 409, p. 234 : *Add* 'FARAS NĀMAH" as title in Roman.

No 410 p. 235 : *Add* "SHARḤ-I-QAṢĪDAH-I-LĀMIYAH" as title in Roman

No. 413 p. 238 : Wālih wa Sulṭān has been edited by Prof. Sayyid Ḥasan, printed from Patna, 1941.

No. 416, p 240 : Kulliyāt-i-Fauqī has been published from Iran.

No 419, p. 245 : Dr. M. Ġaffār Ṣiddiqī has worked on Ṣāni' Bilgrāmī for the degree of Kāmil; see also Ma'ārif, 40/6

No. 422, p. 250 : On Makhfī, see Ma'ārif, 11/5.

No. 423, p 252 : For Āzād Bilgrāmī see Ma'ārif, 89/1–3 5 and 91/4; see also Introduction to the critical edition of Āzād's famous work, 'Subḥat al-Marjān' by Dr. F. Raḥmān (Aligarh).

No. 429, p. 257 : The cataloguer held that the poet Riḍā, who was the author of the dīwān, described under this number, belonged to 'Azīmābād. Mr. Qāḍī 'Abd ul-Wadūd refutes it and contends with definite proof that this Riḍā belonged to Bilgrām and cites the following verse contained in the dīwān itself on folio 29a

از شنائی ببرد گوی سخنگوییها   بلگرامیست رضا گرچه صفاهانی هست

Mr. Wadūd further elucidates that Riḍā 'Azīmābādī's solitary Persian verse as quoted in 'Nishtar-i-Ishq' is not found in this dīwān, that no Persian dīwān is ascribed to him either. (See Khudā Bakhsh Library Journal, 1. 1977)

No. 430, p. 258 : Dr. Nihāl Ahmad Nayyar, University of Bihar, has worked on Fākhir Makīn for the degree of Ph. D.

No. 440, p. 268 : Dīwān-i-Qā'ānī has been published from India and Iran.

No. 444, p. 273 : *Add* 'مثنوی حافظی' and 'MAŞNAWĪ-I-ḤAFIZĪ as title in Persian and Roman respectively.

No. 446, p. 274 : The cataloguer could not decipher as to which 'Ḥasrat' this dīwān belonged to The verses of a poet, Dauqī Rām Ḥasrat scattered in various Tad̲kiras, as collected by 'Ābid Riḍā Bidār in an article in Burhān (an Urdu monthly), October, 1964, helped find out the author of this dīwān The verses collected in the afore-said article, are found in this dīwān, and it is now quite safe to ascribe the present dīwān to D̲auqī Rām 'Ḥasrat' of Delhi, who died at Rāmpūr sometimes about A H 1215 = A.D. 1800 For details about the life of the poet, see Burhān, Oct. 64.

No. 448, p. 275 : Dr. Baland Akhtar worked on Md. Sa'īd 'Ḥasrat' for the degree of Ph. D. See also Ma'arif, 94/1. His Kulliyāt entitled 'Qisṭās ul-Balāġah' was published by Aḥsan ul-Maṭābi' 'Azīmābād, A. H. 1299. It contains :—

(i) An Arabic Taqrīẓ, by Muḥammad Sūratī;

(ii) A short prologue, by the author;

(iii) Qaṣā'id, without any order;

(iv) Dīwān of Ġazals, in alphabetical order, alongwith Mukhammasāt, Rubā'iyāt and Abyāt;

(v) Kitāb ul-Tawārīkh, containing Qiṭa'āt, Rubā'iyāt, and Qaṣā'id forming chronograms; (this is the most important section of the book for references);

(vi) Collection of Arabic and Persian letters intermixed with prose and poetry; and

(vii) A few pages towards the end containing Urdu verses.

Maṭba'-i-Nizāmī, Kanpūr, published 'Maqṣad-ul-Balāġah', a supplement to 'Qisṭās ul-Balāġah', A. H. 1303. It contains Haft-Band-i-Na'tiyah; 24 Ġazals in alphabetical order: Mukhammasāt; and Qiṭa'āt forming chronograms; two Urdu Ġazals; one quatrain; five chronograms and a few letters in Persian.

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